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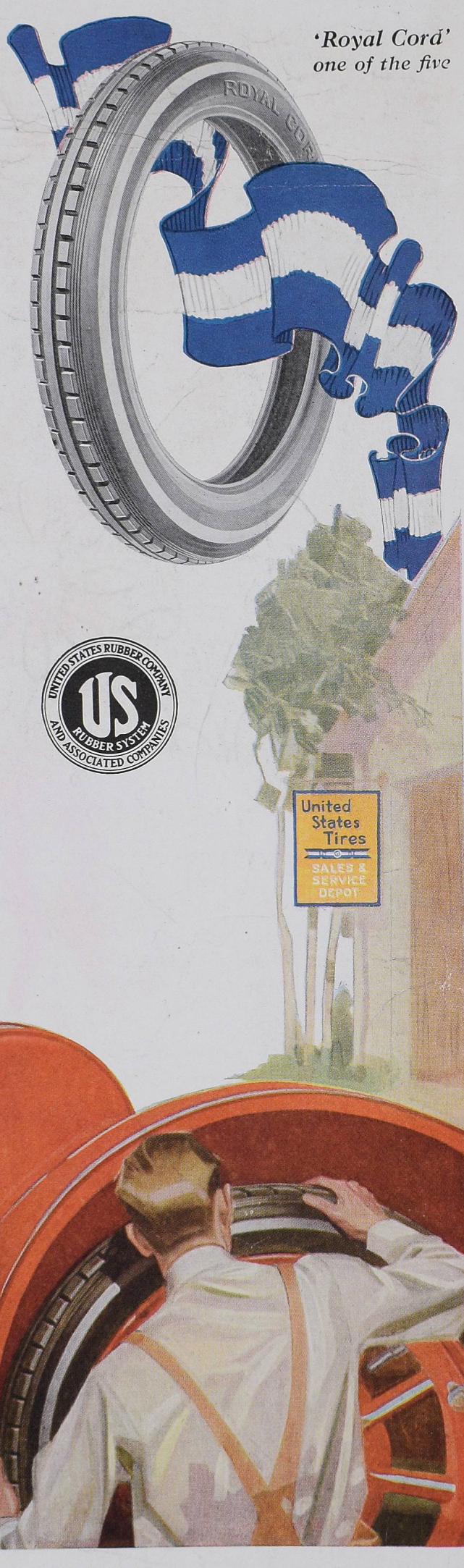

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His Grace the Archbishop of Armagh, Lord Primate of Ireland.

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John Stuart Thomson, Esq. Jersey City, N.J.

31st May 1918.

The Editor
The Vogue
New York.

RECEIVED
JUN 12 1918
BY MAIL READER

Sir,

May we appeal to your feelings of righteousness and of benevolence in asking you to open in your worthy paper a subscription on behalf of our Belgian Order of St.John of Jerusalem?

Without having any interference from or connection with the English Order which is covering the British Empire only,our Belgian branch has been constituted in view of helping the victims of this war,especially the blinded soldiers and the distressed widows of our brave men.

We perfectly realize that you have yourselves to support your own charities,but we cannot help to lay stress upon the fate of our fighting men,because their fellow-countrymen,unable to help them for the time being,will be so exhausted after the war,we are afraid,that the task will be beyond their power.

The soldiers of every country in this war have at least this comfort of remaining in close touch with their families, through leaves or letters. The Belgian soldiers,isolated from their country by the German trenches,are without any news from their relatives for almost four years.

Yet,they are the gallant soldiers of that little army which at Liège barred the road to the German hordes during a fortnight,losing the fourth of their effectives,but allowing France to hastily complete her mobilisation.

They are those soldiers who by their successive raids from the "camp retranché" of Antwerp have held up two German army corps,marching towards the Marne where,has been won the first great battle for Freedom and Righteousness;enemy reinforcements might have turned the scale.

They are those soldiers who tired,even exhausted through that awful retreat from Antwerp,have been asked to hold three days on the river Yser,waiting for French help,and who held unbroken for twelve days.

They are those who first experienced the disastrous and at the time unexpected use of poisonous gas. Many of them were blinded for ever or dangerously struck and their cure will take perhaps several years.

And they are those who fought with such a gallantry against a foe tenfold superior in number,during the now proceeding great battle that they succeeded in taking many prisoners,thus deserving the warmest congratulations of the British Press.

Perhaps that through the great distance which separates your country from the battle fields,the sufferings of our soldiers are not quite realized by the people at home. But still those sufferings are born for a cause dear to you,a cause which is yours as well as ours.

What would have happen to the Civilization of the World, if Germany while in her original strength,had succeeded in crushing the British and French Armies at the very beginning of the war and had then been able to turn all her power against any liberty-loving country?

To-day,Prussian Militarism,though still powerful,bears in itself its germ of death. It will be of immortal glory for our little army to have struck the first blow,of course,for the sake of our own country first,but also for the whole world's sake.

It is therefore a debt of gratitude that the World has contracted towards our heroic soldiers and we feel sure,Mr Editor, that in the appeal we hope you will so kind as to issue,you will put this point in light in the most suitable way for your readers.

***

May we also lay stress upon a secondary point?

You know no doubt by experience that to be a success,every newspaper's subscription must mention the names and donations of subscribers,in order to stimulate the generous feelings of the readers. We deem therefore unsufficient to indicate the headquarters of the Fund for the sending of money. We think that it is to the paper itself that the subscriptions must first be forwarded,some being sent to us later on,when the subscription will be closed,for we intend to thank every subscriber individually.

We are valuing our requirements at $ 1.000.000,half to be used as endowment and half for purchasing or building a large hospice of the kind of the British Ophtnalmic Hospital erected near Jerusalem by the English Order of St.John.

Would every worthy paper bring in its own contribution by a well-designed appeal to its readers,we are confident that the above amount would soon be collected.

With our warmest and anticipated thanks,
We remain
Sir,
Yours respectfully.
For the Committee:

Dr Smets Mouder
v.chairm. and hon.sec.
17,Beechwood avenue,
Kew Gardens,near London.

VOL. NO. 52. NO. 2

WHOLE NO. 1099

C O N T E N T S

for

Early August, 1918

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The Contents of this Magazine are copyrighted throughout the World by The Vogue Company 1918

VOGUE is published on the 5th and 20th of every month, by Condé Nast & Company, Ltd. Directors, Condé Nast, American, W. L. Wood, British.

Manuscripts, Drawings, and Photographs submitted must be accompanied by stamps for return if unsuitable. Unsolicited contributions will be carefully considered, but the Editors can take no responsibility for loss or damage in transmission.

The Subscription Rate to Vogue, including postage for Europe, Asia, Africa, and Australasia, is 48 francs per annum, payable in advance. Subscriptions should be sent to

PARIS OFFICE
VOGUE
2 Rue Edouard VII

Telephone: Louvre { 29-26 / 09-01

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MRS. OLIVER ISELIN AND HER DAUGHTER, BEATRICE ISELIN

Mrs. Oliver Iselin, who before her marriage was Miss Beatrice Flagg, is the daughter of Mrs. John Turner Atterbury. Mr. Iselin is the son of Mr. William E. Iselin and the brother of Mr. Arthur Iselin and Mr. William O'Donnell Iselin. Mrs. Iselin is an enthusiastic war worker and is particularly active in Red Cross work

CHÉRUIT

"Discouraged?" asks the Parisienne. "Never." And to prove it she wears a frock that is gorgeous with gold beads at the top and with layers of black chiffon embroidered with gold arabesques at the bottom

PARIS SMILES THROUGH WAR-TIME SACRIFICES

The Parisienne Meets an Increase in Taxes And a Decrease in Taxis Cheerfully and Gracefully and Retains Her Elegance In Spite of Both These Inconveniences

ENTERTAINING has become a matter of difficulty in Paris, but it is interesting to see the ingenuity with which some women manage to follow the letter of the regulations, and yet give charming little luncheons, teas, and dinners, thus proving that they have not only wonderful executive ability, but really superior moral courage, as well. There are many who manage to have three, four, or even six intimate friends at their luncheon tables every day. At the houses of the Princesse de Lucinge, the Comtesse Roland de Méré, Madame Godebska-Edwards, or the pretty Madame Barachin, one finds English and French officers at the hour of déjeuner, enjoying the company of pretty women; and their conversation, far from being depressing or discouraged, is full of confidence and valour. As for the menus, they are simple enough, but rather more substantial than they used to be before the war. We are no longer satisfied with delicacies; we demand wholesome food. Ham is often the pièce de résistance, served with vegetables, of which there is still an abundance, and patés of all kinds. Champagne has vanished until after the war; we have one good wine with a variety of mineral waters served in their original bottles.

We have given up table-cloths, and the rather rustic effect of the services of old white or yellow faïence reflected in the polished surface of the bare table is enhanced by tiny napkins of bright coloured linens. Few flowers are used; we prefer a mass of fruit, piled in a vari-coloured mass on a flat dish or in standards of terra cotta in the middle of the table as the decoration.

Whether in Paris, at Biarritz, or at Deauville, the menus and table appointments are about the same. Outside of Paris, however, one can not have men-servants, and so pretty maids in white caps and dresses perform the duties of maîtres d'hôtel, of footmen, and even of grooms. *"C'est la guerre"*—and a phase of it which does not displease the men guests, when the maids are sufficiently pretty.

FROCKS FOR AFTERNOON WEAR

In the afternoons, we meet each other a great deal, no matter where we are, for bridge and music. As we have neither autos nor carriages (for the prices of these vehicles are prohibitive at the watering-places), the most fastidious women have remained true to the informal costume, consisting of a blouse and skirt with a woollen or silk sweater, a simple frock of jersey, or one of piqué for very warm days. A few strangers dress for dinner at the hotels; a pretty frock for dinner in a smart hotel is shown in the sketch at the right in the middle on page 18. It is from Dœuillet and is made of rose red brocade with touches of metal embroidery at the hem, in the back, and on the sleeves. More in the Oriental manner is the gown from Lanvin sketched at the upper right on page 19 and very charming in its vagueness of line. It is of beige chiffon embroidered horizontally in gold and crystal, with rows of crystal fringe on the skirt and on the sleeves, while the corsage is folded simply in kimono fashion.

In addition to the simple frocks, I notice a few rather more elaborate ones. A charming costume of Dœuillet's is sketched at the left in the middle on the following page. It is of white crêpe de Chine with a pretty apron arrangement, partly embroidered with white silk braid and with strings of black jet beads. The same embroidery appears on the belt, on the sleeves, at the edge of the tunic, and on the skirt. An exquisitely simple dress from Lucile, worn by a young American and sketched at the upper right on page 20, is of a soft pale blue charmeuse with an edging of malines lace and a sash of the same green as that which appears in the foliage of the cluster of mauve roses which is posed on the left hip.

I should like to call attention to this tendency toward the use of aprons. I have seen a number of frocks on which they were used, and I should not be at all surprised to find them an important feature of the autumn fashions. I have an idea that because we have worn waistcoats so long, we shall wear aprons for a change.

JENNY

The dropped shoulder-line, which always brings to mind pictures of two beautiful empresses, Eugénie of France and Elizabeth of Austria, is a feature of this evening dress of black satin and jet with a little apron and streamer sleeves of tulle. A jet strap across the neck holds up the bodice

DŒUILLET

Very few frocks venture out nowadays in Paris without their aprons. This one of white crêpe de Chine embroidered with tiny white braid and rows of small black beads is cut on straight close-fitting lines, except for its little gathered apron at the front

DŒUILLET

A one-piece dress of rose red and metal brocade would add a joyous moment to any dinner. The upper part of the dress is of the red brocade, and the lower part is brocaded with a fine metal thread, and the whole lovely thing is a mad success

JENNY

The dropped shoulder-line of this evening cape of black satin and flame coloured crêpe de Chine is marked by the spontaneous combustion of two little flame coloured ostrich feathers curling up gaily from each shoulder

LANVIN

This apronette dress of gold crêpe de soie with collar and side ruffles and linings of marine blue crêpon de soie, requisitioned red and green and king's blue cotton for embroidery. As to the behaviour of the under-apron section — no wonder the lady exclaims with her hands

LANVIN

This long-waisted beige chiffon frock with its surplice front and its sub-Japanesque sleeves uses gold and crystal beads in a design that may be either an American wheat sheaf or a French sunset according to one's preference. The fringe is of beads and gold thread

Séeberger Frères

It would be a wise camel who would recognize his own natural-coloured hair woven into this straight frock, bordered with braid to match at the opening of the bodice. One part of the capricious skirt passes over the other at the left side, which is chosen as the spot for the girdle fastening. Chéruit decrees two precious stones caught to the bodice in front, then to make up for this bit of ostentation, she denies the Breton sailor hat the right to any trimming

PREMET

When one is young and slender, one may rejoice in this one-piece dress of brown silk jersey heavily embroidered in brown silk. The brown, of course, is for one's French eyes, but the designer has remembered one's equally French lip-stick in a dainty pale rose organdie collar

LUCILE

This pale blue charmeuse with its lengths of malines lace just wouldn't belong to the nursery, so it wrapped itself in a long pale green ribbon and fastened its drapery up with two fat mauve roses. Then it stooped to conquer by turning its intriguing back on admiration

Sèeberger Frères

Mlle. Lancret wears a trotteur of navy blue cashmire with collar and gilet of white organdie fastened to the bodice with rows of matching buttons. The skirt is of narrow regular horizontal pleats from top to hem. The pale mauve toque gives an effect of flowers

LUCILE

(Left) This little Parisienne wears a grey and red brown marquisette afternoon dress, bound with red brown satin, collared and vested in white organdie, and tightly draped and pulled about the ankles to give that narrow tapering look that is increasingly at home in Paris

PREMET

(Right) She must be a specialist in faces and very sure of her own, to dare the so sophisticated simplicity of this charming length of pale grey jersey piped with black, buttoned with black, and tied, apron fashion, with a wise bit of itself

The one is developed from the other. At luncheon the other day, at "Villa des Cyclamens," the villa of Madame Sante Marina, at Biarritz, I met a young widow who was wearing a suit of black tussor with a waistcoat-apron similar to those which appear in some of the eighteenth century portraits. It crossed in front, without buttoning, was held in at the waist by a narrow belt of white tussor, and was longer than the loose fronts of the long jacket.

SIMPLICITY OF DRESS PREVAILS

Madame Eustache de Escandon, at her magnificent "Villa Nirvana," gives delightfully informal, but select, luncheons. The French and Spanish aristocracy meet there, and in times of peace one sees remarkable costumes among the women. But at present, even though the villa itself retains its magnificence, it is only fair to say that extreme simplicity prevails among the guests. The Comtesse de Montellano and her blond daughter, the Marquise de Villavieja, and the Comtesse de Suberville, are almost always gowned in silk or cotton jersey, except at a very large luncheon when they may wear gowns of pink or blue batiste trimmed with hemstitching or with bias bands of white. The dominant note, however, is always one of simplicity which yet has great charm. For, really, there is no use trying to conceal the fact that the tax on luxuries is the final blow to elegance. The subject monopolizes conversation to such an extent that there is even a question of repealing the law. Monsieur Leboucq, the Paris Deputy, has proposed its abrogation already. Every day the newspapers print numerous letters from subscribers and manufacturers, proving that it is the little incomes which are most affected by the tax. Of course, when one buys an automobile or a pearl necklace one expects to contribute something to the government, but the *poilu* who saves money to buy a ring for his fiancée or a rubber-tipped walking stick for himself, can not see why the government should make anything out of his purchase.

"How I miss the whiff of delightful perfume which used to greet me at your threshold," said Madeleine to me, the other day.

"Perfumes have disappeared from my horizon, my dear," I answered.

"At least, we can have flowers," she said by way of consolation.

"I'm not so sure," I replied. "At present they are charging us three francs for one single Spanish carnation, and I really don't see, if the price persists, how people are going to afford enough to keep the industry of horticulture going."

Speaking of flowers recalls the lovely garden of the "Villa Namouna," which belonged to James Gordon Bennett and where he has just passed away. It is one of the marvels of the Mediterranean coast. Mr. Bennett's houses, like his superb yacht, "Lysistrata," combined elegance with the utmost English and American comfort. He had a charming little shooting lodge near the Château de Versailles, not far from the long-unused moat where Madame de Maintenon used to meet the *Grand Roi* on her trips from Saint-Cyr. One often saw Parisian foreign celebrities there spending the week-end.

CONCERNING GLOVES AND CUFFS

To return to the subject of clothes, every woman seems to have in her wardrobe, even in the heat of summer, a black tailored suit with fine white stripes. This costume has become almost a uniform, and, though I don't like uniforms, I must concede its smartness. In its best form, it has a jacket which is rather long, with a basque effect longer in the front than in the back. The prettiest blouse to wear with such a suit is of white washable silk, very open in the neck and fastened with two buttons. The sleeves have cuffs like those on a man's shirt. It is strange that sometimes a chic effect depends upon its incorrectness. Gloves and sleeves are following this rule at the present moment. Gloves must on no account be buttoned, and cuffs fall untidily over the hand, while sleeves are cut too long, so that they wrinkle. Sometimes the glove has a wrinkled "Mousquetaire" effect, as well, and then it contributes to that look of thickness at the wrist which is tremendously modish just now.

American soldiers had their innings at the fête at the "Cercle Interallié," on "Mother's Day," which turned into a rousing demonstration. There were many women of wealth and distinction in the audience, but no one wore anything more elaborate than a tailored suit of jersey, silk, or tussor. There were many blouses in beige or in white with big collars, but no elaborate lingerie frocks and no lace. All the hats were very simple, of shiny straw, often matching the costume, and with a plain black ribbon round the crown.

The pretty gown from Worth sketched at the upper right on this page will charm you by its simplicity. It is of pale blue jersey with a pleated skirt veiled with a chiffon tunic and with embroidery of pearls and blue silk outlining a short apron.

At the wedding of Mlle. de Testa and Captain André Daubry, at the church of Sainte-Clothide, I saw a pretty brunette wearing a lovely frock from Chéruit which is sketched at the top of the first page of this article. The upper part was of gold brocade and the lower of several thicknesses of black chiffon, one over the other, the under one covered with arabesques of gold thread. The transparent hat of black chiffon was trimmed with willow plumes of brown in several shades. Ostrich feathers are mostly of this variety; we no longer see them curled and towering to the skies, as this fashion would not suit the present form of wide hat, worn well down on the head.

PAQUIN

"When in doubt," says the Parisienne, with true French wisdom, "choose a frock of black satin." And she tucks up her skirt into a puff at the back and adds an apron at the front

WORTH

Jersey goes out to luncheon, tea, and even dinner in Paris, so now a pale blue jersey is likely to be veiled with a chiffon tunic and embroidered with blue silk and with twinkling pearls

The Comtesse de Villeneuve-Bargemon is wearing a flat hat with a low crown, a sort of large dark blue sailor with a brim which is cut in front and turned back like a gendarme's. It is very attractive with its simple ribbon of a lighter shade of blue tied around the crown and knotted in the back. The Comtesse de Chavagnac has a similar hat, rather smaller, in coarse lacquered straw with black satin ribbon tied in the same way. Many pretty women continue to wear the little Chinese cap with its silk pompom in place of the crystal button. It is very attractive if one is still twenty, so if you want to wear it, hurry!

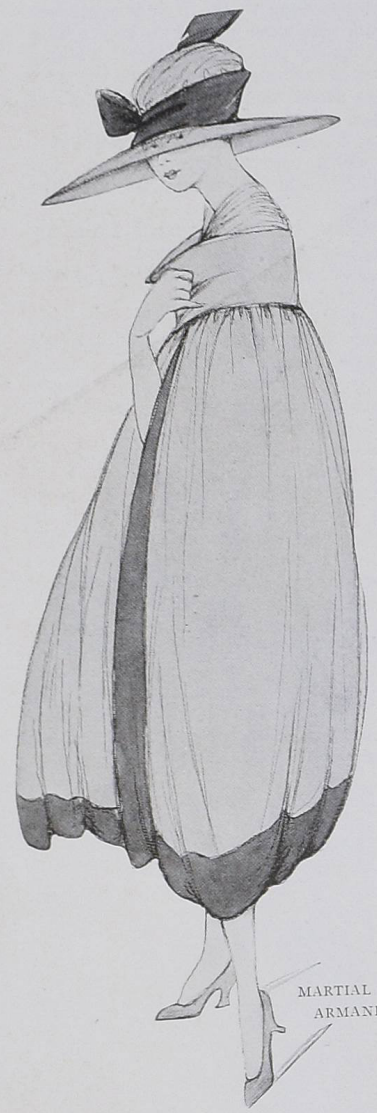
NOVEL CIGARETTE CASES

We are told that, now that the submarine menace is practically at an end, we shall be able to get frequent supplies of cigarettes. Let us hope so, for smoking gives us an opportunity to carry all sorts of fascinating paraphernalia in our hand-bags. Silk cases mounted with gold are no longer carried; the popular thing is a square box of ivory or shell, holding only about ten cigarettes, with a crest or monogram in brilliants or platinum, a fashion taken from the bibelots of the Second Empire. Some very elegant women of my acquaintance own antique boxes of this period, a little yellow with age, but all the more amusing. Have you seen the tapestry bags mounted in copper? They are a rather entertaining fad that some women are adopting for carrying papers and money. Of course, these bags are no larger than the little hand-bags carried in the afternoon, but the old blue colours of the tapestry make them unique and novel.

J. R. F.

PARIS GOES, SLEEVED AND SLEEVELESS, CAPED AND CAPELESS, FANNED AND FANLESS, THROUGH A VICTORIOUS SUMMER

This navy blue serge cape believes in giving its blue satin lining a fair show all down the front and round the bottom. When the evening chill creeps into the Paris air, one turns up the Capuchin collar and, lo! and behold, it's all faced with more of the blue satin, and it's so extremely becoming that one simply refuses to turn it down again



MARTIAL ET ARMAND

MARTHE GAUTHIER

White mousseline de l'Inde, white organdie, white linen, and a white fan — the mousseline makes the frock, the organdie poses as the collar, the linen elects to play sleeves. The skirt and the collar decide to show wee embroidered pink and grey flowers, but the sleeves are content with just being three-quarter length and very loose. As for the fan—oh, the fan shows the hand of mademoiselle

BEER

How could one be other than one's demurest, and one's most invincible, in Madonna blue chiffon embroidered with couchant comets of gold and blue silk? The drapery and the collar are edged with a band of gold and blue, the chiffon is caught up over a satin petticoat of the same heavenly and adorable shade, and the girdle and sash are of gold lace —not Madonna, but very lovely

DOUCET

For the informal restaurant dinner one needs a frock like this supple black charmeuse with its white organdie gilet and its turned-under tunic attached to a narrower underskirt. The one touch of pre-war and ante-conservation days that is permitted by the severity of the model is a bit of gold-embroidery on the bodice

THE FIRST FRENCH SIGNS OF AUTUMN APPEAR IN THESE THREE PARIS MODELS, TWO OF WHICH SHOW THE NEW LONG WAISTCOAT WHICH HAS MADE A PROMINENT PLACE FOR ITSELF IN THE FASHION WORLD OF PARIS

Paris, which has gone in with great enthusiasm for waistcoats for some time, is now getting in deeper still, and the very newest models have waistcoats almost as long as the coats themselves. This one from Lanvin is in a brick red heavy wool mixture, with a collar and double-breasted panel at the front in a reddish brown material striped with red. This panel is finished with fringe and is shorter on the right side of the coat than on the left, thus forming a double row of fringe at the bottom when the coat is buttoned. The deep set-in sleeves, the fulness at the hips, and the close effect at the bottom of the skirt are all new features

A Lanvin suit of navy blue velveteen with a vest and deep collar of beige angora almost reconciles one to the sudden awakening from a midsummer dream which results from the thought of winter clothes. The vest is embroidered in blue silk and trimmed at the bottom with a deep fringe of beige wool. A narrow blue velvet belt is tied about the coat and looped in front. The skirt is long and narrow; and the cuffs of the sleeves and the pockets at either side of the coat are finished with narrow velvet tabs, outlined with silk braid and fastened, like the collar, with bone buttons. Jenny has used a deep shawl collar of black seal fur on a suit of beige tweed, and having lined the bottom part of the coat with fur, she lets us into the secret by turning it up in front to show the fur lining. This coat is really a blouse which slips on over the head—a fashion which has caught Jenny's fancy—and the straight skirt is narrow at the hem. The fur is used as a trimming on the sleeves, and as a facing for the slightly circular cuffs

"LET'S PRETEND THERE NEVER WAS A WAR," SAID BOUÉ SŒURS; SO THEY PRETENDED, FIVE BEAUTIFUL AND BEWILDERING TIMES

HATS FROM MADELEINE CROSBY

POSED BY CLARA JOEL

This pale pink batiste afternoon gown doesn't think much of sleeves, but it lays great stress on its delicate scroll-patterned embroidery and its edging of real filet lace. Then, just to show that it doesn't propose to lead the sheltered life of a clove pink in great-grandmother's garden, it sends to China for blue tinsel cloth with glinting gold and silver threads, which it fashions into a crushed belt run under the loose basque of the bodice and tied with a flat bow at one side. The pink organdie hat is simple in line but complicates its effect with blue-grosgrain ribbon reminiscent of that sophisticated girdle

Baron de Meyer

This dinner gown of palest pink organdie is as cool as a raspberry ice and as complicated as a new dance. It begins inside with a foundation of pink silk, veiled with pink chiffon that puffs up in the back into the most intriguing bustle held in leash by a pink taffeta ribbon sash that gets itself tied in a big bow under the puffing and lets its ends hang down to play train. The bodice is entirely faithful to embroidered organdie which also covers the skirt in front in a glorified apron trimmed with real filet lace and bands of tucks. The corsage bouquet is of white grapes in a ruching of pink tulle, and a wide double fold of the tulle coquettes with being a ruff. As for the whole quaint and amusing effect, you have only to look at its wearer's eyes to see what she thinks of it

Cream-dotted net sounds like little Mary's graduation. But in this case it expresses sentiments that are much, much too advanced in a blouse with a deep shawl collar of lace, supplemented with a wee undervest of net. The ribbon in soft platinum grey that plays hide-and-seek under the collar ties in a bow just above the waistline with ends that hang over the skirt. There's a tiny bouquet of silk flowers at one side, and the sleeves, long, tight, and buttoned above the wrist, are finished with a pleated net ruffle. One of the new turbans simply insisted on accompanying the blouse to the photographer's to show its deep café au lait crêpe de Chine self, all embroidered with fine soutache braid in navy blue

(Below) The war gives the Paris blouse a chance to gratify its wildest dreams right into the evening, for when one satin or velvet suit must do duty for all sorts of important occasions, the blouse may aspire to heavy cream filet lace, for example, assisted by bands of embroidered batiste that do wonderful things with a little apron and a narrow ribbon in old-blue that attains its own pleasant ends all down the front. The hat is of white clipped beaver in a shape that was formerly restricted to sports wear. All it asks is a white grosgrain ribbon to make it perfectly happy

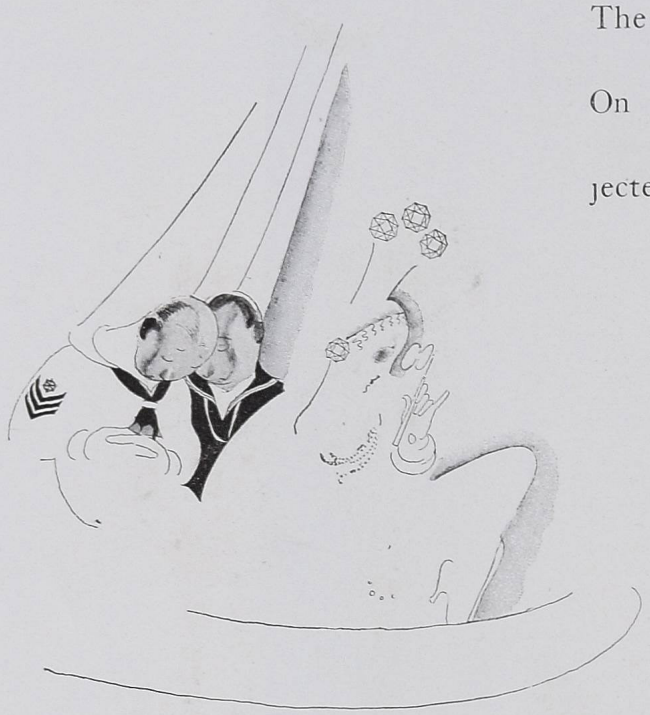
(Below) Here "Chanticler" faces the world under a gay patterned parasol, just the background for a black silk beaver hat that wears a negligent cord and tassel and relies for its effect on its line alone. The frock is all white batiste in front, elaborately trimmed with Valenciennes lace and hand-embroidery, but the apron which forms the skirt stops generously short to give the taffeta under-slip a chance in the back, where it climbs up into a crisp and prideful puff surmounted by a sash and a big bow of the taffeta, placed just as "Chanticler" himself would have chosen to do it

This white batiste frock was so proud of its association with real Valenciennes lace, hand embroidery, and black taffeta that the designer called it "Chanticler"

Baron de Meyer

ENTERTAINING JACK TAR AND SAMMY KHAKI

The Poor Defenceless Man in Uniform Is Attacked On All Sides by Patriotic Hostesses and Subjected to Every Known Form of Amusement



In these strenuous days of entertaining, it isn't often that the men in service have so restful an evening as is offered by a concert

THE perfect hostess has been defined as one who provides liberal creature comforts and amusement for her guests and then leaves them to entertain themselves. The city of New York is playing hostess, this summer, to many thousands of Uncle Sam's nephews and is trying hard to live up to this definition. Though she has not made a complete success of it, so far, she is learning rapidly and is sure to improve if she minds her etiquette book. She is still a bit shy on the creature comforts, for every fine Saturday night finds hundreds of uniformed boys asleep in the parks. One economist, whom business or pleasure had brought that way late one night, was so concerned over seeing all that Government property, paid for by the taxpayers, lying around exposed to the damp, that he wrote to the papers about it.

NEW YORK AS A THREE-RING CIRCUS

What she fails to furnish in lodging, New York supplies in amusement. The city in itself is a three-ring circus for the boy from Painted Post. But if the New Yorker imagines that all the visiting youths in khaki and blue will give the Empire City their unqualified approval, he is entitled to a supplementary surmise.

"How do you like New York?" is the question which every soldier and sailor has to answer some dozens of times every day.

And the answers are various and sundry.

"Might be quite a burg, if she ever got finished," replied a husky specimen from Oklahoma.

"When I first looked at Broadway," said another, whose soft drawl betrayed his Georgian origin, "I thought one of these here ar-e-o-plane raids must of struck her."

Every successful hostess knows that the chief requisites of any entertainment are food and a place to dance. Here New York is on firmer ground. The numerous canteens have offered both, and one association has given, since last September, the biggest dances any city ever saw. To officiate at them is a unique experience. One woman's account is typical.

"I was new in the rôle of chaperon," she says, "and I was afraid they would know it; but I need not have worried, for I was treated with the utmost deference and assisted at every opportunity, like some fragile old person of eighty. Grouped around a pillar, which was to be our 'base' for the evening, were the girls for whom I was to provide partners. Across the room, rows of perfectly strange young men in navy blue and olive drab were lined up in solemn ranks against the wall. To break into their formation seemed a formidable undertaking. But there was nothing for it but a plunge. I ranged along the row, and finally halted, diffidently, before a handsome sailor. Sailors seem more popular as partners than soldiers, perhaps because their clothes are more attractive. But don't ask them why their trousers are so wide at the hem; they don't know, and it bores them.

"'Do you want to meet some pretty girls?' I asked the blond young giant.

"'Can they dance?' he demanded.

"'Wonderfully,' I promised.

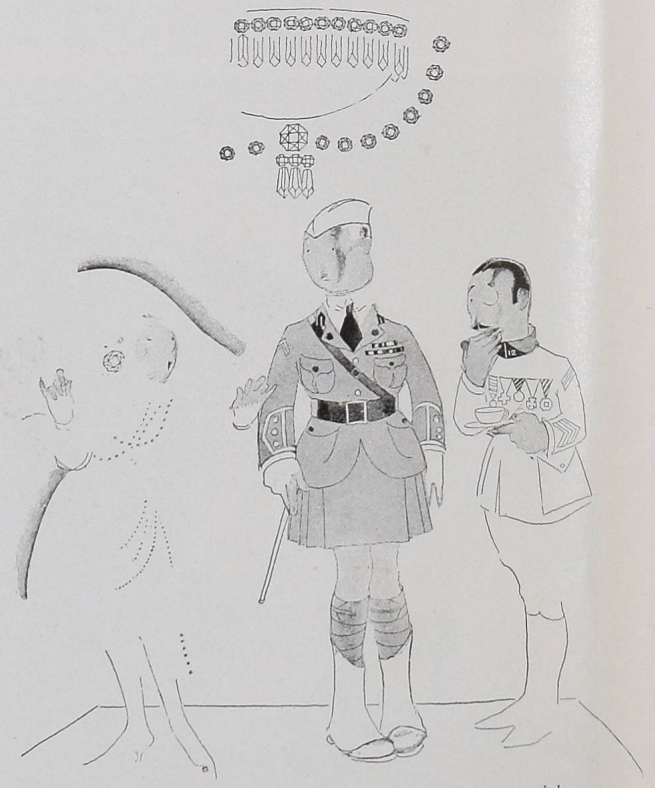
"'Lead me to them,' he responded. 'I shake a wicked hoof myself.'

"I introduced him to the best dancer, and, putting one hand behind her, he placed the other, enclosing her right, in the middle of his own back and proceeded to whirl her over the floor like a dead leaf before a storm. Such was her devotion to the cause of entertainment that she panted that she liked it!"

Private entertaining, in ones and twos, is very well-intentioned but apt to be a little difficult for both parties. Of course, the first requisite is to obtain the sailor, but this is not difficult as several kindly organizations have volunteered to supply him, free of charge, and in perfect condition, on the date and hour requested. You may order him singly, in couples, or by the dozen, but it is well to state the number desired and the duration of time in advance, as otherwise he is likely to bring his friends and to arrive at eleven A. M., remaining till after the midnight hours. But there is something adventurous about ordering a sailor. When you order a beefsteak or a cabbage you have a fairly definite picture of what will be delivered and you are rarely disappointed. But when you order a sailor there is always the alluring possibility of receiving a poet or a painter or an inventor or even one of those millionaires in middy uniform that are so numerous in fiction. As a matter of fact, you are far more likely to get the ship's barber—and, however necessary a barber may be in the Navy, it does take a tremendous amount of patriotic zeal to make one pour out enthusiasm on a man who is shaving his way through the war. But, at least, after you get your sailor, you can entertain in any way you like. He is trained to discipline and will need all the endurance he can get, before the war is over, anyway.

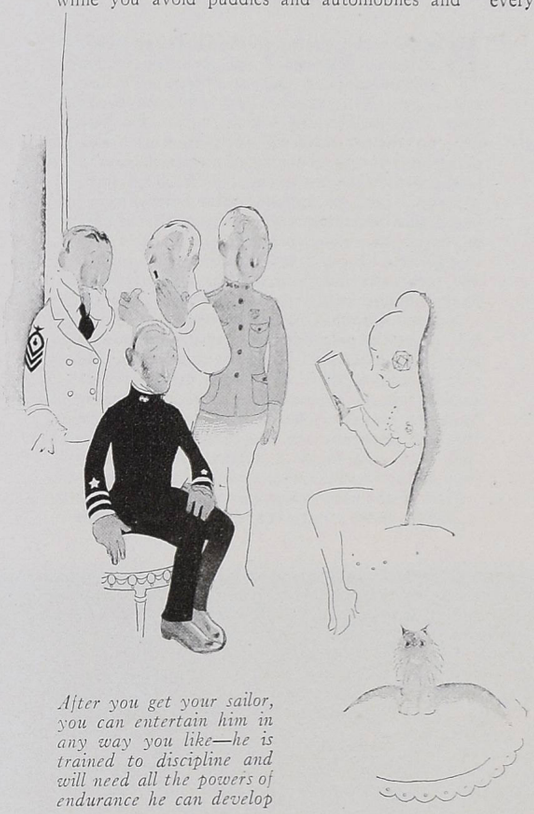
But, as we have said, the suffering isn't all on one side. Not long ago, in a burst of patriotic zeal, I, too, invited a sailor to tea. Soon after arriving he relapsed into a state of coma which glued him to his chair and allowed him to speak only when spoken to and then in the briefest possible manner. Nothing but the announcement of dinner roused him from this lethargy, and after dinner his stupor grew positively alarming, and it became evident that only desperate means could make him leave the house. I finally took him to a concert, feeling that anything was better than talking, alone and unaided, against a totally unresponsive embankment. It proved to be an inspiration. Almost at once, painlessly and harmlessly, the music soothed him into a deep slumber which lasted till the end of the performance. As he himself said, he rose before dawn every morning and it wasn't often, in these strenuous days of entertainment, that a sailor had so quiet and restful an evening.

Until recently the war has furnished a suitable subject of conversation to be discussed by the patriotic hostess and her opponent, but of late even this has grown a little threadbare. Providence, however, has supplied a new and equally inexhaustible topic which, with the coming of warm weather and white uniforms, has become uppermost in the minds of the entire United States Navy. Until the early part of June there was considerable interest in the U-boat situation and the possibility of an air-raid in New York. Now, however, the really engrossing subject has to do with the matter of



The soldier soon surveys his surroundings with a look of weariness—that look of One Who Has Lived—only to be compared with the expression of the lions in front of the Public Library

laundry. There is a vast amount to be said on the subject. Will a white uniform shrink? Does the insignia run? How can a tall thin man avoid the danger of having his new suit come out to fit a short fat man? And these are but a few of the fascinating points which now occupy the attention of our sea fighting force. If you have become attached to a sailor, it must be something of a blow to have the care and tenderness which he has put into steering you safely through crowded danger zones, now concentrated upon the protection of his uniform, while you avoid puddles and automobiles and other obstacles for yourself.



After you get your sailor, you can entertain him in any way you like—he is trained to discipline and will need all the powers of endurance he can develop

But the gloom, though dense and dark, is not impenetrable. It has its silver lining—and most emphatically not one of German silver. There is a bright side to entertaining the soldiers in their infrequent off hours. There is one place where a pleasant time is had by all—and that is the canteen. It is the place where they can come when they please and stay as long as they will, and no one spoils their evening by persistently entertaining them, for the canteen is based on the fundamental principle of true hospitality—letting the guests do as they please. In fact, the canteen is rather like the Mohammedan notion of Paradise,—the men can eat if they choose, dance if they feel so inclined, or do nothing at all if that is their conception of a good time. And all the while fair women minister to their every want. Canteening has undoubtedly become the national indoor sport; as one man, the soldiers and sailors agree that it is unquestionably *la vie*.

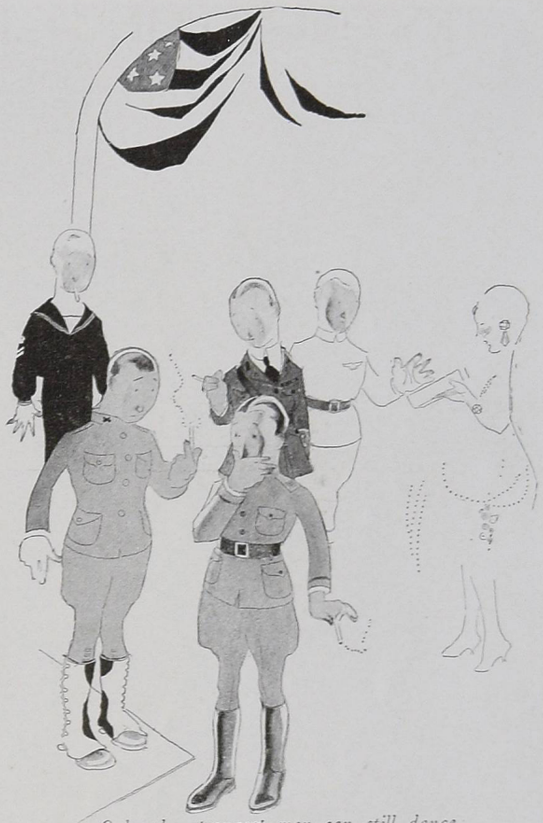
Of course, a mad career of canteening is enough to turn any man's head. After spending a succession of leaves in dashing from one canteen to another, a soldier is as blasé as a hardened first-nighter. It's come to the point where women are absolutely no treat to him. One long languid soldier recently strolled into a canteen and from a lone vantage point on the extreme edge of the dance floor, surveyed his surroundings with a look of utter world-weariness—that look of One Who Has Lived—only to be compared with the expression carved on the faces of the lions in front of the Public Library. One of the hostesses saw him standing there in solitary splendor. Mistaking his air of ennui for one of nostalgia, she hurried over to him, intent on the worthy purpose of leaving his evening a little better than she found it.

"Wouldn't you like to meet some nice girls?" she asked, in her best hostess manner.

The soldier gazed down on her with a look of bitter loathing. "Lord, no," he said, wearily. "I know too many women now."

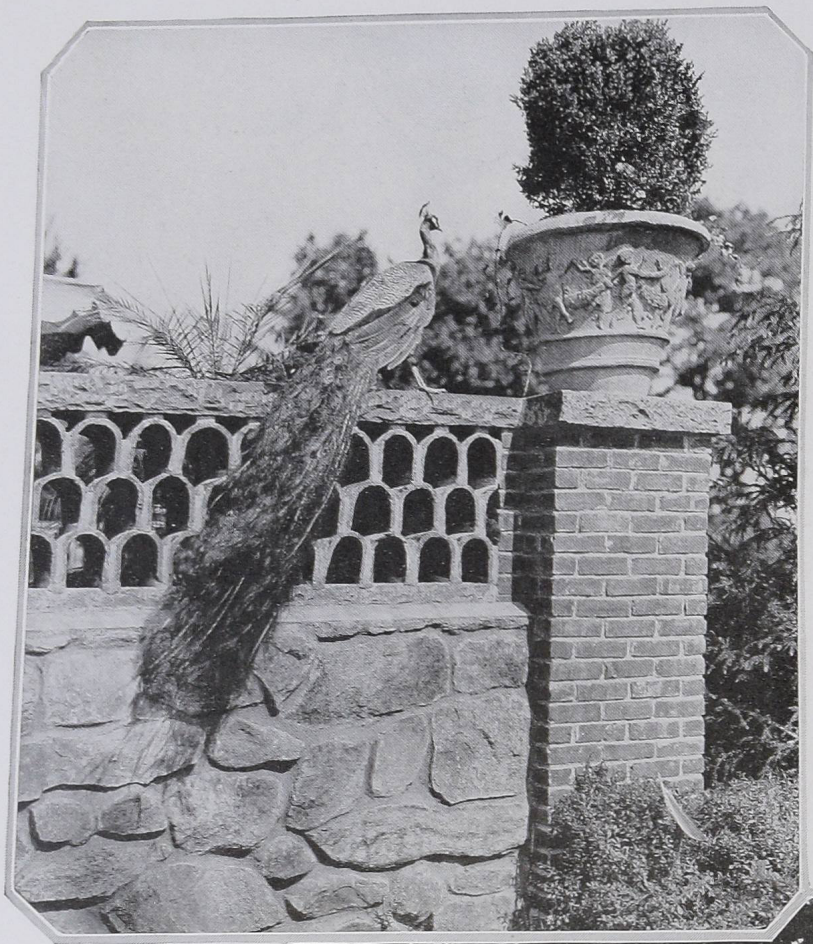
But then, he really is rather an extreme case; there are few canteen frequenters who have so completely exhausted every possibility. Most of them eat as enthusiastically and dance as exuberantly as they did on the day of their début into canteen circles. In fact, if they put just one-half the energy into demolishing the Germans that they do into having their innocent fun at the canteens, there won't be a Hun left to tell the tale.

The highest of motives have prompted all this outburst of entertainment. Women have been anxious to do their part to make life brighter for the soldiers and sailors in their midst. That's the whole trouble—they meant well. And you know yourself what always happens when people mean well. Unfortunately, there are women whose idea of giving a soldier a big day is to deposit him in a limousine and drive him round and round the park turning on him, meanwhile, a steady barrage of questions as to how old he is, where he comes from and why, whether his mother isn't proud of him, how often he writes home, and how soon he thinks the war will be over. And this is only a sample of entertainment atrocities. In fact, for the boys in service, life has come to be just one entertainment after another.



Only the strongest men can still dance as exuberantly as before the war—and few are able to endure the ladies' taste in cigarettes

"I shake a wicked hoof myself," said a blond young giant, and he proceeded to whirl his partner over the floor like a dead leaf before a storm



GARDENS WHERE PEACOCKS GLITTER ON THE STONE BALUSTRADES AND WHITE SWANS SAIL UNDER LOW ARCHED BRIDGES INTO SHADOWED WATERS

BIRDS add a quality to the landscape which not even flowers and trees can achieve, for they contribute motion as well as colour and form. A flight of white fan-tailed doves more than doubles the artistic value of a garden, no matter how red may blow the rose there; and the garden pool or fountain gains a new charm when these white birds drink from its brim. Perhaps even the good Saint Francis found that his monastery garden on the hillside at Assisi was more beautiful because of the swift visits of his "little brothers, the birds"; and, centuries before that, Pliny beguiled his Roman leisure with the care of doves.

No one who has ever seen Warwick Castle will forget the arrogant peacocks that parade its lawns; and a certain blue heron standing by the pool in the garden of the Hotel Reina Cristina in Algeciras is a pleasant remembrance for at least one traveler. All of which goes to prove that fine feathers make fine gardens, and a peacock on the garden wall is worth a dozen or so in the Zoo.

One of the most amusing sights in Colon is a parrot market near the station where green

Like stained glass in a grey cathedral wall these iridescent feathers lie against the rough masonry of a garden balustrade, where, with the sure instinct of an artist, the peacock has selected just the spot where he composes best in the picture. These wonderful birds find a romantic setting in the Italian gardens at Greenwich, Connecticut, belonging to Mr. John W. Baxter, who has recently acquired the estate of the late Clyde Fitch

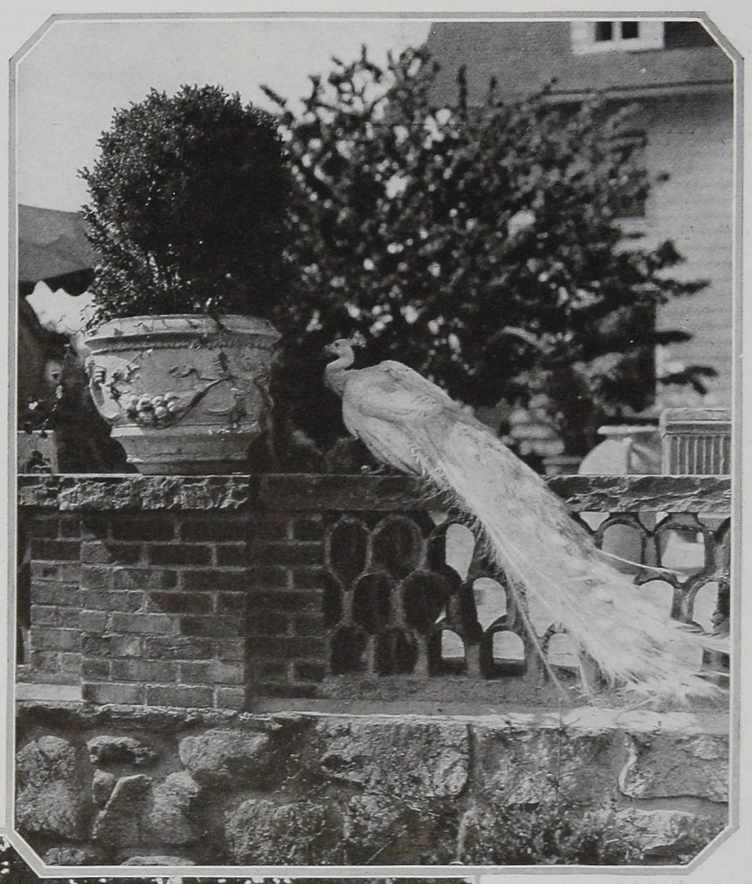
Pond-lilies drifting by the shore are no lovelier than these white swans that follow the curves and shadows of this lake and serenely make their way among the mirrored trees. But at the slightest hint of danger to the little cygnets following in their wake, the parent birds are transformed into white furies with lashing hissing beaks and fiercely ruffled plumage. The lake is on the estate of Mr. and Mrs. Oakleigh Thorne at Milbrook, New York

Frances Benjamin Johnston

AN ESTATE IN GREENWICH WHERE WHITE PEACOCKS PERCH ON THE GARDEN WALL AND MACAWS PREEN THEIR GORGEOUS FEATHERS ON THE OPEN TERRACE

parrots and brilliant macaws perch among the oranges and bananas of the negro street vendors. Curiously enough, the architecture of various countries seems appropriate to the native birds; the simple white stucco walls of tropical countries, for instance, to the crude colours of their gorgeous birds; the marble palaces of India to the precious jewelled peacock; and the stone balustrades and cypress-shadowed lakes of Italy to the white gleam of swans. Black swans, on the other hand, have a certain sophistication, as any one will agree who remembers the haughty pair who used to poke their scarlet bills along the edge of the little artificial lake at the Café Armenonville in Paris in those happy days before the war.

The blue heron is one of the most decorative of birds, but nothing seems to bring out its delicate lines so well as a Japanese landscape where they may be mirrored in an iris-edged pool and balanced by the low arch of a lacquered bridge, or silhouetted against a red full-moon, with the dark tracery of a pine bough cutting the sky, or where they may have a background of the white mists of Fuji-Yama, drifting across the dawn.



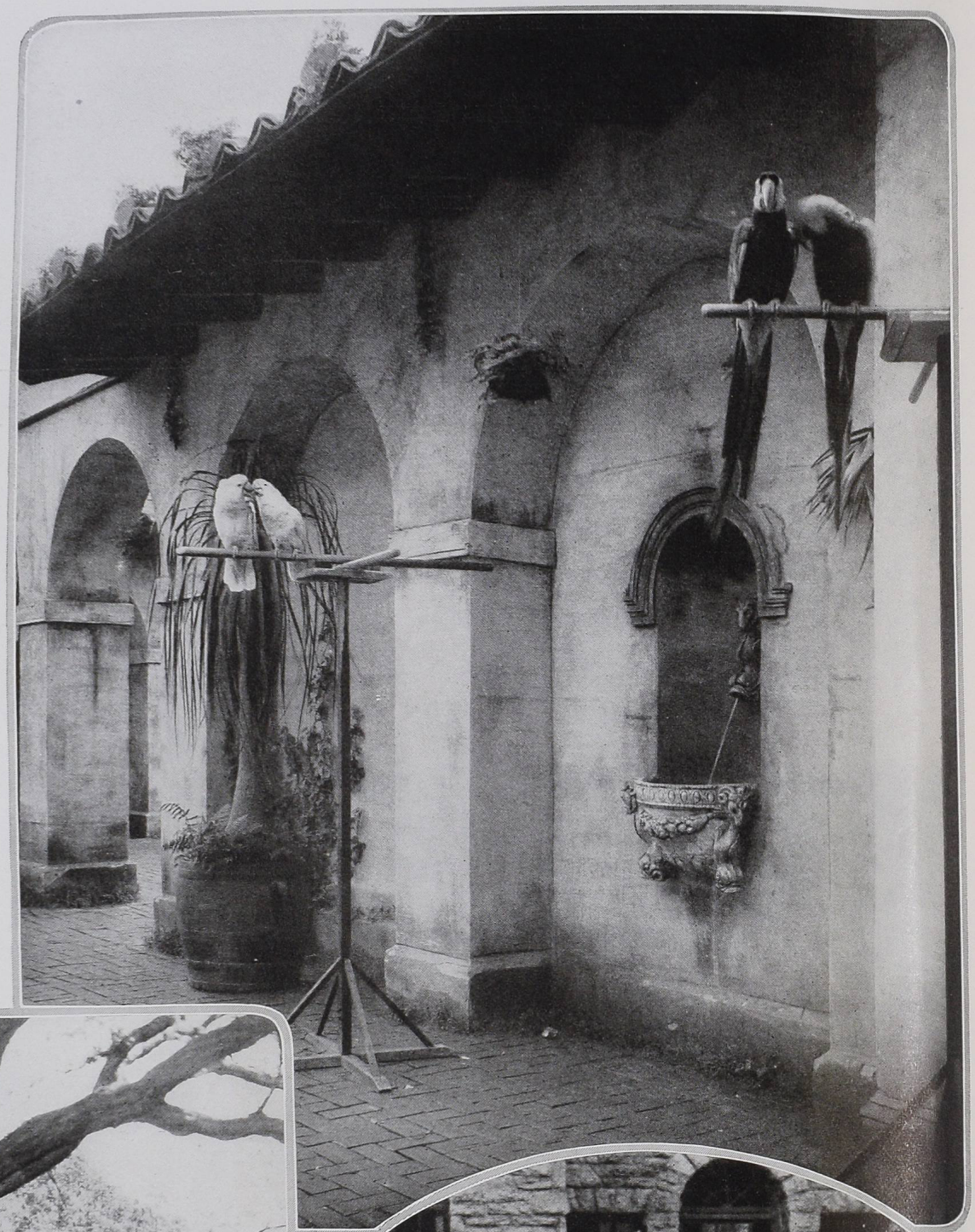
The white peacock is the Taj Mahal among birds—supremely and ineffably beautiful. Perched on the open tiled wall of the Baxter estate, this one brings to mind the fairy-tales of the far East; just such a bird would Edmond Dulac draw beside an Indian princess walking in the moonlit rose gardens of Kashmir, or wandering "on rapture's roadway far" where the Shalimar winds among green fields, and parrakeets flash in the bamboo branches

Frances Benjamin Johnston

Mr. Baxter, in remodelling his house, has created an old-world atmosphere in the open terrace which fronts the main façade. An old apple tree grows in one corner and makes an arbour for the two great macaws—one turquoise blue and yellow and the other bright red and green—which gleam like strange tropical flowers against the dark branches. This outdoor living-room shows what an imaginative dealing with the subject of terraces can accomplish

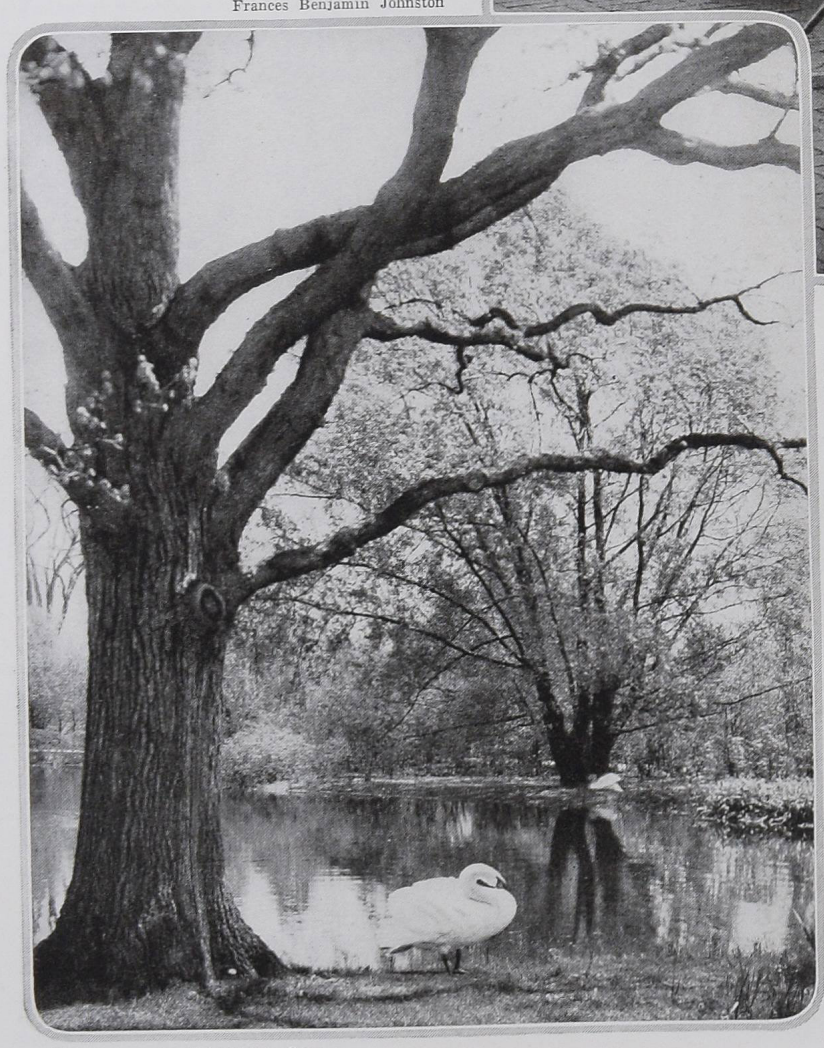
BIRDS OF ALL FEATHERS FLOCK TO THE AID AND DELIGHT OF THE LANDSCAPE ARTIST

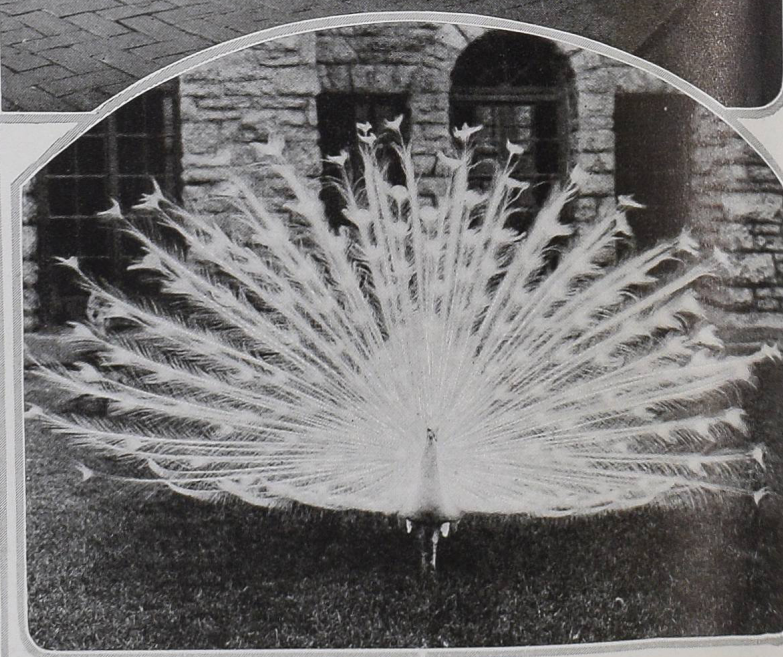
The Spanish patio, where cool fountains splash and the long shadows lie on the tiles, is a restful place of refuge where one may elude the tropical sun. Its simple architecture and white walls make a perfect setting for these gay motley-coloured macaws and crested cockatoos



In early spring, when the pale green fountains of the willow trees are reflected in the lake, when the patterns of the elm branches are still unobscured by many leaves and a golden haze blurs the hills, the swans sleep in the sunshine and all the black days of winter are forgotten

Frances Benjamin Johnston





As beautiful as the play of a fountain is the spray of this white peacock's plumage, and only the solid and unmistakable walls of a house in the background make one realize that the photograph is of a real peacock, and not of some magic bird wandering near an enchanted castle in "faery lands forlorn"

Two photographs by Nathan Graves

THE PERFECT HOSTESS LETS THE BEAUTY OF FLOWERS COMPLETE THE CHARM OF HER HOSPITALITY

AN article on the arrangement of flowers must either be written in poetry, preferably in a Swinburnian metre, or else be as matter of fact as a seed catalogue, and let the mere names of the flowers supply the poetry. There is, fortunately, no rule and measure for the beautiful things of life; they are as vague and fugitive as the desire of the moth for the star or the perfume of the rose; so any rules for combinations of flowers would result in something as artificial as stage moonlight.

In Japan, of course, the arrangement of flowers is a formal and traditional art; but in our western lives, so heedless of handicrafts and arts, it is a matter of instinct and is one of the pleasures within reach of the many unfortunate beings who are more appreciative than they are creative, for appreciation is the first requisite for any adequate arrangement of flowers.

According to one's mood one may improvise through all the range of garden harmonies. A shallow glass dish with a single floating pink hollyhock blossom and a porcelain bird or butterfly perched on the edge near a few pink and lavender sweet peas (their stems well separated by the glass holder) is a pleasant centrepiece for breakfast on the veranda when the shadows are still long on the grass. For luncheon, if the day is a hot one in August, nothing could be lovelier than pond-lilies floating in a big black glass bowl with the green curve of one of their own lily-pads. Bright flowers are the most attractive for the dinner-table, as a rule, and combinations for the country house are as varied as the garden itself. Pink and red rambler roses and heliotrope and forget-me-nots arranged together in a basket make an exquisite effect; and for early summer, tulips, especially the pink and dark wine coloured varieties, arranged with poet's narcissus and forget-me-nots, or combinations of syringa and pink and white peonies in pottery bowls bring bits of the garden into the house. Later in the summer pale blue larkspur will make a charming foil for sprays of pink and yellow snapdragon. Iris and poppies are best arranged by themselves, although with poppies wild grasses are always effective, and Queen Anne's lace, that lovely aristocrat of the fields, is delicate enough to hold its own with some of the larger varieties. The gorgeous lemon and orange California poppies make a particularly happy combination with bachelor's buttons on account of the brilliance of the colouring and the fragility of the flowers.

Wild flowers are delightful used with a certain kind of china—a copper bowl of daisies, buttercups, and vetch, for instance, with gay Brittany ware. There are, too, certain tall field flowers that are especially good to arrange in masses; yellow bells of Turk's Head lilies and the white mist of meadow-rue arranged in a blue Chinese jar give the person who has put them there a feeling of having created something that is a masterpiece of loveliness.

Yellow daisies, Easter lilies, and pale pink roses are reflected in the mirror behind this glass bowl, which is flat on one side and hangs by a double mauve silk cord

A wrought iron brazier stand of an interesting and decorative design holds in its ample brass bowl the bright flare of flame coloured tulips

Baron de Meyer

The French are an agricultural people—yes. But clam-digging is, after all, so much like farming. One takes the horse, the old two-wheeled waggon, the baskets, the children. As one splashes about in the cool clear tide-water one sings, perhaps, strange wistful chansons like "A la Claire Fontaine." The sun drops to the blue hills before the long song is done, "and the rose is again on the rose tree and the lover in the arms of his mistress." Then the cart goes home in the shadows. But the men who should use the clams to bait their lines, these men are in France

Right in the middle of New France she leans on her Gaelic hoe, for she belongs to that sturdy old Scotch colony that settled in Cape Breton. On Sunday she will go to the six-hour Gaelic service at the kirk, none too long to comfort the old heart of her

The peasant Frenchwoman of France has washed her way to affluence since the war brought so many uniforms demanding laundering, but on the Gaspé Peninsula in French Canada one washes principally fish; and none that live by the sea will ever grow rich of her. Yet life is simple and, in the main, happy to these transplanted Channel Island folk who sail their bitter seas in small French-model boats with tripping bow and stern, tarred sides, and spritsail; these folk who talk the French of old Normandy, and worship as their fathers once did

In St. Joachim the wheel hums, and the cradle rocks. One sees rag carpet on the floor, not because it is of the period, but because one has no other. Out in the meadow French cows doze in the French sunlight, and French sheep turn the green grass into French wool just as fast as ever they can for P'tite Marie to spin, singing and rocking in the little split-bottomed chair,—hand-made, because "Poleon was so clever at the woodcraft—before the dreadful war"

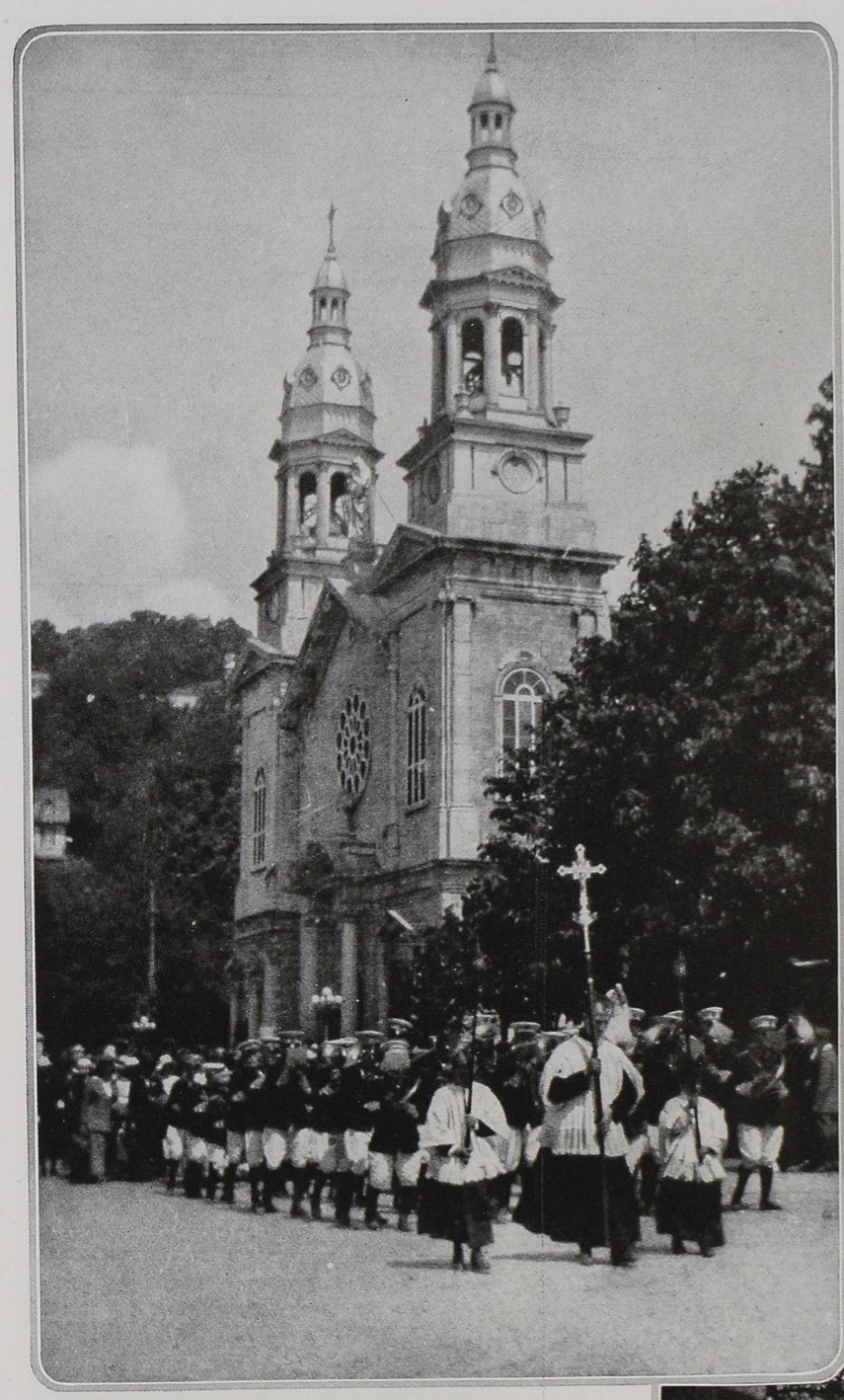
Edith S. Watson

But yes, madame — the market. Wheresoever two or three Frenchwomen are gathered together, there, be sure, is a market in the midst of them, with strings of ivory garlic, and piles of big trim cabbages, and apples, and flowers, and spices, and chatter, and laughter, and shrewd bargaining. Here one goes, after mass, to meet one's friends and make one's little purchases and watch the stray tourist, quite frankly, around the edge of one's gay kerchief, or even one's white starched coif

FRENCH PEASANTRY,

FRENCH CHURCHES,

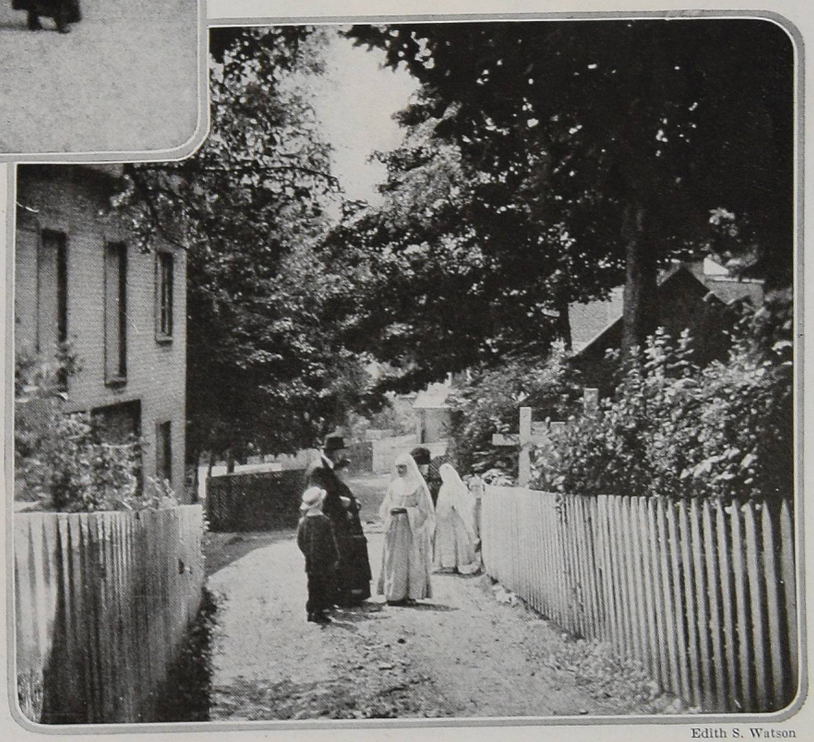
FRENCH MARKET DAYS



Everywhere one looks in the Province of Quebec, there is a slender cross high above the green, and round it cluster the wee white French houses with their green shutters and red sway-backed roofs, set aslant on the streets to cut the east wind in half. Through the narrow pleasant ways the Sisters pass on errands of mercy. Here are two of them, Sisters of Ste. Rosaire, picking strawberries for the sick in the pretty convent garden at Ste. Anne de Beaupré

White palings, white crosses, white lilacs, and the grave sweet faces of the Franciscan Sisters walking quietly in the graveyard of their convent at Ste. Anne's—no wonder Time moves softly, too, and the centuries make little difference in the unhurried streets of the town the sailors founded two hundred and fifty years ago on the welcoming banks of the St. Lawrence, in gratitude to the Mother of the Virgin for their deliverance from the bitter mid-winter Atlantic

All the colour and the music and the gorgeous symbolism of Old World devotion sweeps past as the pilgrims make their annual procession through the streets of Ste. Anne de Beaupré. There is a shout of trumpets, the church doors are thrown open, and out come the little boys in pink and blue and white satin with smoky censers swinging rythmically, the flower bearers with their wicker trays, the priests in wonderful robes, the grey and red Zouaves, the Host itself borne beneath a white and gold canopy upheld by four white and gold priests. And then the people—thousands and thousands of them, streaming past the little wayside altars at which grateful townsfolk have honoured Ste. Anne every July for two hundred and fifty years



Edith S. Watson

ONE CAN NOT GO TO FRANCE?—BUT FRANCE CAME TO CANADA THREE HUNDRED YEARS AGO AND LIVES, UNCHANGED, UNCHANGEABLE, IN OLD QUEBEC

LUCILE, WITH CLARA KIMBALL YOUNG FOR INSPIRATION, HAS DREAMED A PERFECT SETTING FOR A PERFECT BRIDE AND MADE HER DREAM COME TRUE IN THIS SHIMMERY WEDDING-GOWN WORN IN "THE REASON WHY"

The princess of a Russian fairy story might choose this wedding-gown and the stately coronet of pearls to match all the other glittering bits of splendour that make a royal wedding in a story-book. It's shimmeringly white, and its satin splendour is veiled with a bodice and apron of soft net in which tiny white pearls, embroidered in a Russian pattern, twinkle altogether pleasant things. A fringe of pearls drips from the long flowing sleeves, and a pointed train gives the dignity that belongs to a princess —or a bride

Alfred Cheney Johnston

Baron de Meyer

Whatsoever things are lovely, whatsoever things are lacy, whatsoever things are of white satin and glittering with jewels and daintiness, the bride is certain to think on these things and to claim them as her right. This parasol with a carved ivory stick and a frothy top of Duchess lace veiling the glimmer of white satin and rippling into scallops, the fan of dainty rose-point lace mounted on carved ivory sticks, the satin and brocade slippers with buckles sparkling with rhinestones set in platinum, and the sheer silk stockings with real lace medallions at the front were all just made for a bride

NEW YORK BEGINS *its* SUMMER SEASON *in* TOWN

A Fête, a Dog Show, a Benefit, and A Novel Musical Comedy Given by The Pelham Sailors Add Gaiety to The Busy Days of Early Summer

Mrs. Hamilton Carhartt wears a black sailor hat with a black dotted veil

NEW YORK is crowded as it has never been before at this season of the year. Few if any of the town houses are closed, and there is no perceptible lessening in the patronage of the smart hotels. Busy New Yorkers, however, snatch a glimpse of the country now and then, and such open-air events as have been held this season have been exceedingly well attended. It has been a very beautiful spring as far as the outdoor world is concerned. The hot murky days which have made the city anything but a pleasant place in which to pursue war work and the ordinary occupations of life, have turned the field and country estates into fragrant gardens.

On Decoration Day the Sleepy Hollow Country Club gave its most picturesque Fête de Mai on the beautiful rolling grounds of the estate. The day was overcast and cool, so cool that every one came wrapped in furs and the eloquent barker for the absurd melodrama, "Bunk," given by the Amateur Comedy Club in an improvised open-air theatre on the west lawn of the club, found the assurance that this was the only steam-heated theatre in Sleepy Hollow one of his best arguments for the drawing of a large attendance. Through the generosity of Charles Dillingham, a little Coney Island was set up on the grounds, and young people and old were enthusiastic over Punch and Judy, a Chinese palmist impersonated by Ethel Watts Mumford, and a maker of silhouettes who happened to be Albert Sterner. The circular veranda of the club, facing the terrace and the Hudson River, had been hung with Chinese lanterns and converted into the Au Lion d'Or Café with a cabaret which drew an enthusiastic patronage. Dancing and, in the evening, a series of three plays given by the Amateur Comedy Club took place in a gaily awninged tent. Along the balustrade of the terrace looking into the sunken gardens of the club and across the rolling sweep of lawn dotted here and there with daisies and touched with the soft tones of rhododendrons, were coloured lights which added a gay and picturesque touch from twilight until the final dance of the evening.

A helmet-like hat of black straw, seen at the Ritz, had a single pearl pin at the front and an abruptly posed black feather at the back

THE DOG SHOW AT MEADOW BROOK

The Ladies' Kennel Association of America held its show this season on the grounds of the Meadow Brook Club at Westbury, Long Island, instead of on the Fair grounds at Mineola, as in other years, as the Government has taken over the latter place. It was a pleasant informal show, with dogs scattered over the grounds, tied to trees and benches, while their owners followed the judging. Wails of lonely protest rose to the blue heavens from various points during the great part of the two sunshiny afternoons. From the same heaven came the constant whirring of the flocks of airplanes which were constantly on guard. Sometimes these machines circled low over the grounds, and it was interesting to note that this country has become so accustomed to the preparation of war that these great birds attracted little or no attention during the progress of the show.

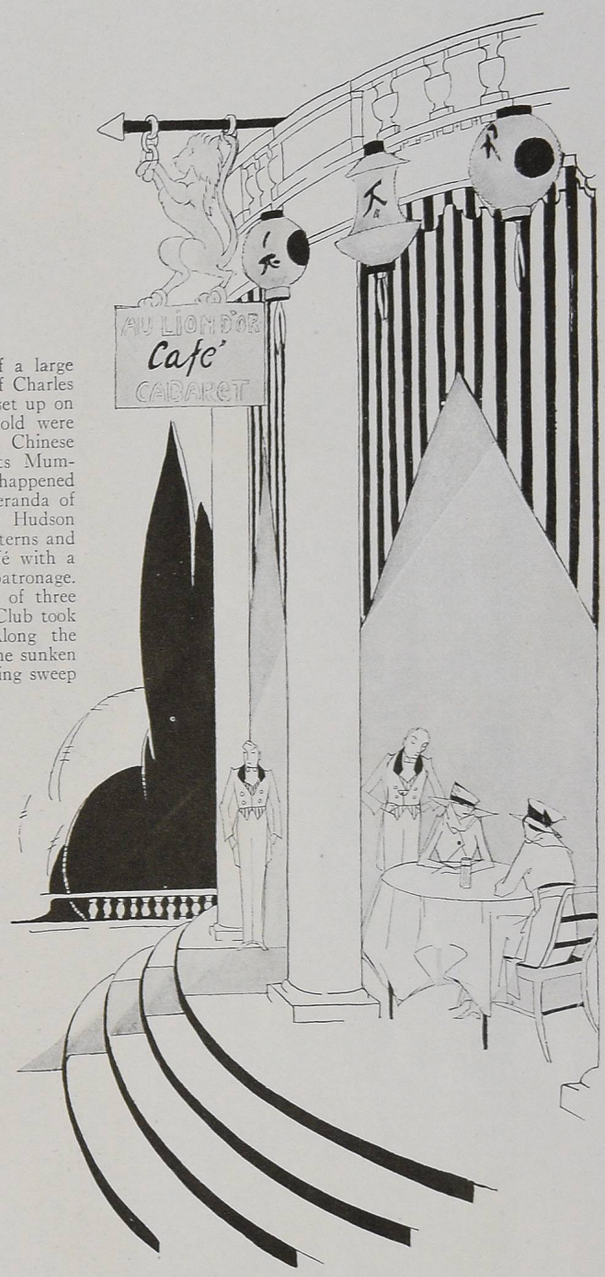
Many stars of dogdom were there. Mr. Quincy Adams Shaw McKean's wire-haired fox-terrier, Pride's Hill Tweak 'Em, whose photograph appears on page 43 of this issue, was adjudged the best dog of any breed and carried off his honours with full consciousness of having wrested them from aggressive competitors.

SOME ARISTOCRATIC DOGS

A picturesque feature of the afternoon was the Old English sheep-dogs who reposed a' top their kennels on the lawn, viewing the entire proceedings from beneath their shocks of hair with an indifference strikingly in contrast to the animated curiosity of the West Highland terriers, Airedales, and wire-haired fox-terriers who either barked, yelped, or wagged their approval or disapproval without cessation. Did one approach the kennels of any of the sheep-dogs, the latter invariably acknowledged the advent by tendering one huge paw or the other with the ease and dexterity of a polar bear.

The afternoons were bright and warm, and almost for the first time this season summer sports clothes were in evidence. The gingham dress of last year is undoubtedly still being worn, but so also is a light silk frock made very much on the general plan of the gingham dress and very similar in colouring. Quite a few dresses of this type were to be seen. One particularly smart frock was made with a bodice of normal length shirred into a little frill scarcely more than an inch wide which stood out below the waist-line. The bodice was quite scant, and across the back from the left shoulder to the right side of the waist there ran a narrow ruffle similar to that around the bottom of the bodice. In the front another little ruffle outlined a bib and the deep hem at the bottom of the straight skirt was marked at its top by one more of these tiny frills. The frock was made of a soft cream coloured silk with a narrow widely spaced buff stripe, and it was topped by a natural coloured straw hat and a black harem veil. Several good looking costumes of black or dark blue sleeveless sweaters and hats to match were in evidence.

Mrs. Thomas Hitchcock was everywhere about



The veranda of the Sleepy Hollow Country Club was transformed into a popular café for the Fête de Mai

Mrs. Thomas Hitchcock rode to the dog show at the Meadow Brook Club in a smart tan habit, tan leather boots, and a white Panama hat

the grounds during the afternoon, and, as always, she made an exceedingly graceful and distinguished figure. Evidently she had ridden over, for she appeared at first in a long mannish ulster of dull blue and green mixed worsted. This, however, she later discarded, revealing the exceedingly well-cut light tan habit of which a rather impressionistic drawing is shown. Her boots were of tan leather, and her hat was a soft white Panama, set nonchalantly on her head. Mrs. Hitchcock's very active interest in the war does not diminish her interest in sports. Her son, Thomas Hitchcock, junior, who distinguished himself as an aviator in the beginning of the war, is now a prisoner in a German detention camp.

CAPES ARE STILL FASHIONABLE

Capes were quite the order of the afternoon. One of the best looking of these wraps was worn by the slender dark-haired young woman sketched in the lower middle of this page. This cape was of mustard coloured velours, very light in weight, set onto a long yoke which was responsible for the amusing little ruffle which marked the entire circumference. A flat dark blue hat and a tan veil completed a very attractive costume.

Of late, New York has done exceedingly well by the Navy, and the Navy has done one or two things for itself. The musical comedy, "Biff Bang," with an entire cast of sailors, had a most successful run at the Century Theatre and brought to the spot-light such an ensemble of talent that one well-known theatrical manager with a reputation for putting on lavish musical comedies, was heard to remark that he could not begin to afford such a cast. So large a collection of pretty "girls" have rarely been seen on the stage before. There can no longer be any doubt that the present ideal of the feminine form is that of a slender boy, for anything smarter or more delightfully graceful than the pony ballet of "Biff Bang" can scarcely be imagined. Just how that long, pointed, high-heeled effect about the feet was managed remains a mystery, as do many of the other effects which were obtained. If, after that performance, the youths of Pelham were to open a beauty parlor on Fifth Avenue, the Madames and Mademoiselles who are now doing a flourishing business by augmenting the charms of femininity would find the success of their establishments seriously threatened.

The musical festival arranged by Frances Alda, Chairman of the National Committee of Music of the Woman's Naval Service, which was held at the Metropolitan Opera House, was one of the most stirring events of the season. The huge auditorium was packed from foyer to topmost gallery, and the audience was unprecedentedly enthusiastic. A musical programme of extraordinary merit had been prepared, and most of the famous artists at the Opera House were on hand to do their bit to aid in the purchase of musical instruments for the Navy. The highest enthusiasm was probably reached in the speech of Rear-Admiral Albert Gleaves, U. S. N., who was introduced by Commodore Albion V. Wadhams, U. S. N., retired, as "the man who is sending out transports to Europe." Admiral Gleaves's speech was followed by a patriotic tableau called the

Maurice Goldberg

These gaily costumed gentlemen helped to make the Fête de Mai at the Sleepy Hollow Country Club a joyous affair

A mustard colour velours cape with a deep yoke ending in an upstanding ruffle was worn at the dog show

"Spirit of the Navy" in which there posed some twenty unusually beautiful society women, some of whom were Mrs. Lydig Hoyt, Mrs. Walter Brooks, Mrs. Felix Doubleday, Mrs. George F. Baker, junior, Mrs. Oliver Harriman, and Mrs. Cornelius Tangeman.

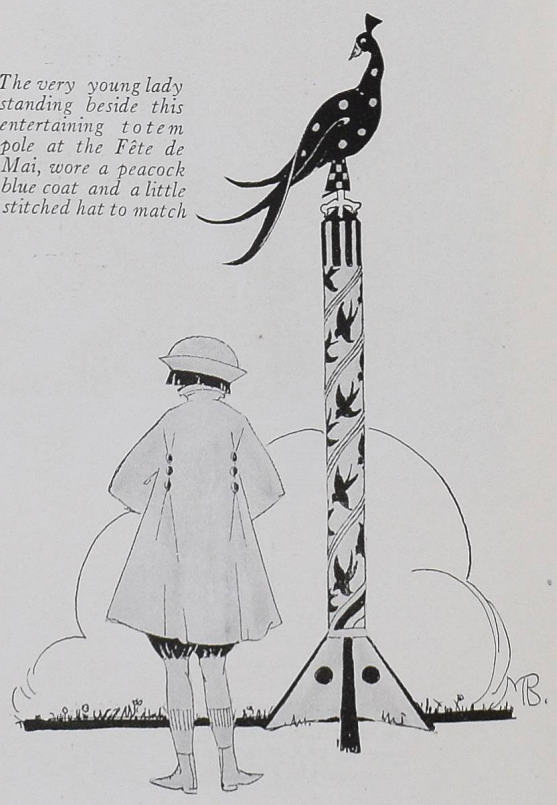
The boxes had been sold at auction earlier in the week in the Japanese Garden of the Ritz by Miss Elsie Ferguson and the Dolly Sisters, under the direction of Mr. Frank Crowninshield. In one of them Mrs. Edward T. Stotesbury, who has been a prime mover in this particular branch of relief work, entertained a party of friends, including Lady Lister-Kaye. In another box, Mrs. Hermann Oelrichs, in a dull pink gown with pink paradise in her coiffure, entertained a number of friends, among whom was Captain Francesco Guardabassi of the Italian Grenadier Guards. Mrs. James Lowell Putnam was exceedingly smart in black with an extravagantly long ermine stole draped across her shoulders, and Miss Audrey Osborn made a charming picture in a gown of gold tissue simply ornamented with a corsage of flowers.

A dripping plume of ostrich stood out sharply at the back of this draped taupe satin hat seen at the Ritz

SMART HATS

Almost the only new thing in fashion seen about town is an occasional original hat. All seasons are open seasons for millinery, and whenever a clever designer conceives something out of the ordinary in the way of a chapeau, it is certain to find a prompt purchaser. Two very smart new hats seen recently at the Ritz are shown in the sketches. The hat at the lower left on page 35 was a small black straw affair vaguely suggesting a helmet but with a slightly rolled brim faced with black satin. At the front was a single pearl pin, and at the back an abruptly posed black feather which gave the ensemble its chic. The woman who wore it had caught a piece of the omnipresent tulle under her chin in a rather original and becoming manner. The hat sketched at the upper right on this page was of taupe satin cleverly draped to accent its somewhat eccentric lines, and it, too, boasted a single feather—this time a dripping plume of uncurled ostrich which shot out at the back. Mrs. Hamilton Carhartt wears the black sailor hat sketched at the upper left on page 35, set atilt on her white coiffure, and over it she draws a very becoming heavy black dotted veil.

The very young lady standing beside this entertaining totem pole at the Fête de Mai, wore a peacock blue coat and a little stitched hat to match



Baron de Meyer

MISS MARY HOYT WIBORG

From an improvised hospital in a little town back of the Marne, comes a story that brings home the need of nurses in France. On the night of May thirty-first five hundred wounded men were brought to this hospital, and later another train load of wounded arrived, bringing the number up to six hundred. Miss Mary Hoyt Wiborg and Mrs. Herbert Squiers, alone and unaided except for two nuns, cared for these six hundred men for twenty-four hours, giving injections to ease the pain of the gravely wounded and finding time to give a comforting word to all who could understand. The next day Mrs. Squiers went to the headquarters of the French Army and laid the situation before the commander, with the result that a corps of doctors arrived shortly and saved the situation. Miss Wiborg is the daughter of Mr. Frank B. Wiborg and a sister of Mrs. Sidney W. Fish and Mrs. Gerald C. Murphy

THREE FROCKS OF BATISTE, LINEN, AND VOILE THAT SPELL SUMMER IN THE HIGHEST TERMS OF CONSERVATION AND THE LOWEST TERMS OF HOT WEATHER INCONVENIENCE

MODELS FROM ESTELLE MERSHON

If one is just the right sort of heaven-tinted brunette, one can't do better than to wed corn colour for the balance of the summer. The slim young person on the left began with a hat in corn colour Georgette crêpe faced with rough straw and banded with a wreath of many coloured hand-made flowers. She followed up this advantage with a dress of corn colour batiste and linen, the bodice and upper skirt section of the batiste, the cuffs, girdle, and lower skirt section of the linen with rows of embroidered yellow dots laid down in curves. Her friend with the parasol wears a sleeveless, slip-over, belted coat of old-blue linen with a white linen underdress having a pleated skirt and a tight bodice with long slim sleeves. Her tailored hat of leghorn straw in natural colour is simply trimmed with a softly draped band of French blue Georgette crêpe

No wonder this little summer sunshade turns its back on us, for it gives us a better chance to see that the French blue voile frock with its faint cerise stripes does its very prettiest in cleverly twitching its draping backward under that cascading panel of pleats. Gay cerise voile makes the collar, cuffs, belt, and bindings which are further reinforced with dainty pleated white handkerchief linen ruffles applied wherever it is possible. The hat of chip straw in natural colour aspires to a bow of oyster white ribbon with fringed ends to match the parasol

PLAIN, SEVERE, EVEN AUSTERE, ARE ADJECTIVES FOR THE SEASON'S GOWNS, BUT THOSE TO WHOM THEIR SEVERITY IS BECOMING PREFER TO CALL THEM SIMPLY WONDERFULLY SMART

DESIGNS BY MISS RITCHIE

A frock of dark green charmeuse follows the straight silhouette even though the skirt is draped up at one side under a loose panel. It is absolutely untrimmed and has long tight sleeves and a high neck-line. The same lines are observed in the back as in the front, and a narrow cord of satin finished with woven satin balls ties at one side of the waist. The tendency to ignore trimming, which is found in most of this season's smartest frocks, is followed by both these gowns, but the one at the right seems, at the last moment, to have had a revulsion of feeling and indulges in a pair of the frilliest organdie cuffs imaginable. This frock is of black satin and has a high neck which buttons at the front and half way down the bodice with black satin buttons. The crushed sash loops at the back and is finished with a deep fringe of black silk

A one-piece gown for morning or afternoon wear is of cinnamon brown crêpe de Chine. A deep vest of the crêpe de Chine elaborately embroidered in dull colours is run to below the waist in front and forms the belt in back. The fulness of the skirt, which lies in soft unstitched pleats, is held in close to the figure by a slit band at the bottom which forms the hem. The only concession this frock makes is to colour in the use of this embroidered vest; otherwise it is designed on the simple plain lines which are extremely popular at present

Ira L. Hill

MRS. FREDERICK T. FRELINGHUYSEN

Mrs. Frederick T. Frelinghuysen, whose husband is Lieutenant Frederick T. Frelinghuysen, was before her marriage Miss Mai D. Watson, daughter of Mr. Walter Watson. Although her home is at Westbury, Long Island, Mrs. Frelinghuysen spends much of her time in Washington with her husband, who is filling a Government position there. Mrs. Frelinghuysen is closely identified with the summer life of Newport. Her brother, W. Whitewright Watson, is a Sergeant in the First New Hampshire Infantry

PLAYING HOSTESS *to the* MAN *in* UNIFORM

The War Camp Community Service and the Knights of Columbus Are Two Organizations That Provide Entertainment for the Soldier

HE was a tall handsome boy from Illinois, and he had never been farther east than Chicago or numbered any Easterners among his friends, so his trip from the Great Lakes Training Camp to the Brooklyn Navy Yard was a journey into a wholly undiscovered country. Like all voyages of exploration, it seemed a difficult and perilous undertaking—this visit to a land of strange and unfamiliar people. A country boy, even an inexperienced one, knows that there is no place in all the world more lonely or unfriendly than a busy city, and no spot where money (of which the average sailor has very little) is so necessary. With these thoughts filling his mind as the troop train pulled into the noisy station, with them clamouring more insistently as he set forth alone through the crowded mysterious streets on his first night of liberty, war acquired new horrors of a wholly unexpected nature. Before, it had seemed dangerous and most uncomfortable, but now it seemed a very lonely wretched thing. Night after night, week after week, stretched ahead of him with little money and no friends to share his hours of recreation—and then, when he was least expecting it, when the city seemed most unfriendly and inhospitable, a total stranger stopped him on the street and offered him a "ticket." "Your Uniform is Your Pass" it read at the top, and it admitted the sailor to a performance of one of the best plays in town. And, more than that, the stranger escorted him to the very door, imparting the most amazing information about those simple words, "Your Uniform is Your Pass."

It seems, as hundreds and hundreds of sailors and soldiers have learned, that a uniform is literally a pass to the best that New York offers. "Why," exclaimed the boy from Illinois, "if I'd stayed home and saved money for years, I couldn't have afforded to see New York as I've seen it these last few weeks. And I wouldn't have known where to go or what to see half as well. It's been an education in itself." For this boy, like his brothers in the service, had been given a compact little guide which gave advice and directions; he had been taken on a bus ride all over the city; he had been welcomed at four different canteens and a still larger number of club and church activities; he had attended the opera, the theatre, a variety of concerts, lectures, and exhibitions, and he had been dined and danced with quite as much as was good for him. New York, instead of being a strange unfriendly land, had become what it really is—the City of Adventure.

THE WAR CAMP COMMUNITY SERVICE

This delightful cordiality, however, is not something that just grew, like Topsy; it was planned by a wise government and, however spontaneous it seems, it is still more or less directly under the government-appointed guiding hand—the War Camp Community Service, which, in turn, is under the Playground and Recreation Association of America, supervised by the Fosdick Commission. It is due to the New York branch of this organization and not to coincidence that the hundreds of strange boys who have recently come to New York have found the right kind of friends and recreation for their hours off duty. This organization, too, is responsible for the fact that a little money will enable a man in uniform to enjoy a surprising number of good things in New York City.

The New York War Camp Community Service is a modest organization that is content to let other organizations do the more spectacular work and take the glory. It stays quietly in the background keeping a watchful eye on the recreations of an enormous family of soldiers and sailors and providing whatever no one else has thought of that will add to their comfort or pleasure. And, under its guidance, all sorts of delightful things are happening to the man in uniform. They are far too numerous to describe in detail, but a few of them will illustrate the understanding activity of this fairy godmother of an organization.

FOR KHAKI AND BLUE

Every Sunday at two o'clock there is a performance at the Casino Theatre at which a group of actors, actresses, and vaudeville artists try to see how much fun they can pack into one afternoon for the benefit of enlisted men. Every Sunday evening, under the Stage Women's War Relief, there is a special performance of a current play, with extra surprises added to the programme every now and then. Every

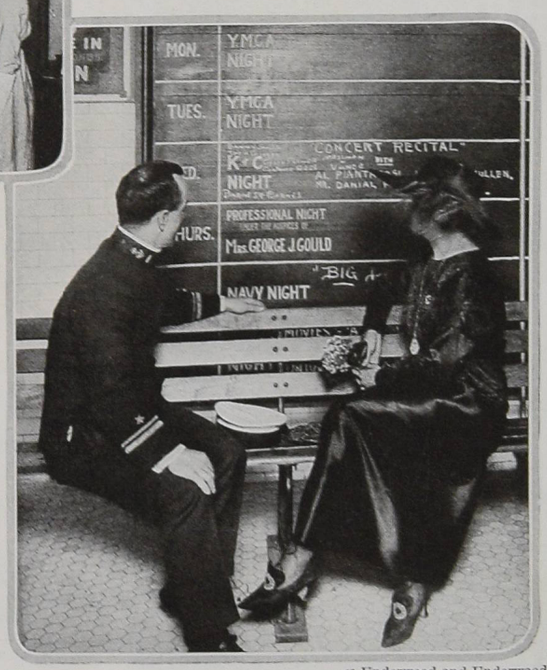
(*Continued on page 70*)

Paul Thompson

One has only to look into the faces in this audience to know how much pleasure Elsie Ferguson brought to this Sunday entertainment given by the War Camp Community Service

Paul Thompson

All the cold drinks that flow from a soda fountain are to be had at the canteen at 17 East Forty-first Street, served by members from the National League for Women's Service



Mrs. George J. Gould, who is Chairman of the Entertainment Committee of the Mayor's Committee of Women on National Defense, has given complete stage equipment to the men stationed at the Ellis Island receiving ship where she gives a weekly "Professional Night," under the direction of Mrs. Rella A. Armstrong, which is participated in by well-known actors. In the photograph Mrs. Gould is shown with Lieutenant John J. Murray

© Underwood and Underwood

SOCIETY SHOWS ITS INTEREST IN THE RED CROSS HORSE SHOW AT TUXEDO

© International Film Service, Inc.

Mr. George F. Baker is shown here talking with Mrs. Arthur Woods who, before her marriage, was Miss Helen Morgan Hamilton. Mrs. Woods is wearing a very smart suit with a long coat, in a style that is much worn this season

© Underwood and Underwood

The task of programme selling, which sometimes proves a thankless task, was pursued with much enthusiasm by these three young persons, evidently with satisfactory results. The photograph shows them ready to start; they are Miss Renée Carhart, Miss Lucile Baldwin, and Miss Lanier Comly

Edwin Levick

Miss Dorothy Clapp, the daughter of Mrs. Edward Mortimer Ward and the sister of Mrs. Bradish Johnson Carroll, junior, took a keen interest in the events, and is shown on her way to a vantage point from which to follow the races

© Underwood and Underwood

In the absence of Captain Pierre Lorillard, junior, who is now in the remount service, Mrs. David Wagstaff acted as general manager. Much of the success of the show was due to Mrs. Wagstaff who is always active at the annual meeting

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(Right) Mrs. Henry Luden (at the left) and Mrs. Rodman Wanamaker were interested spectators at the Horse Show. Mr. Rodman Wanamaker, who is Special Deputy Police Commissioner, was also present. Mrs. Luden's dress is one of the summer silks which are so popular

© Underwood and Underwood

(Left) Miss Annette Tilford and Mr. Alfred Wagstaff were photographed at a moment when their favourite was winning. Miss Tilford, who goes in very much for sports, is the daughter of Mr. Henry M. Tilford of "Woodland," Tuxedo Park

HARK, HARK, THE DOGS DO BARK,

THE DOG SHOW HAS COME TO TOWN

Many women are now running their own cars, thus releasing their chauffeurs for the war. Mrs. Henry Carnegie Phipps, the daughter of Mrs. Ogden Mills, is here shown at the wheel of her car. Her little daughter, Miss Barbara, is seated beside her, and in the tonneau is her son, Master Ogden Phipps

© Underwood and Underwood

(Above) Master Ogden Phipps and Mocco, one of the prize-winning dogs, are on the lookout for trouble

(Above) Mrs. L. Hastings Arnold and her prize-winning Dalmatian, Danny Deever, were a very smart looking pair, both entirely in black and white

(Below) In June, the Ladies' Kennel Association of America held its annual dog show on the grounds of the Meadow Brook Club at Westbury, Long Island. Mr. Oliver Iselin and his little daughter, Miss Hope Iselin, were interested spectators. Little Miss Iselin wore a smart coat of tan gabardine trimmed with mulberry linen printed in white

Ukipita War Dance, the English bull-terrier belonging to Mrs. E. C. Huntington, won the prize as the best-bred American dog

(Above) Among the spectators were Miss Peggy Phipps, Master Michael Phipps, and Miss Barbara Phipps

Foo, the prize-winning female dog, belongs to the Cossack Kennels and is the property of Mrs. Adnah Neyhart

Pride's Hill Tweak 'Em, Mr. Quincy Adams Shaw McKean's wire-haired fox-terrier, was given the prize for the best dog of either sex and any breed on the closing day of the show. The judging of this class of dogs was attended by many incipient combats between the contestants

These two greyhounds, Lansdowne, Sunstar and Champion Lansdowne Sunflower, are owned by Mrs. B. F. Lewis

Seven Photographs from Edwin Levick

Charlotte Fairchild

Kitty Gordon is the picturesque heroine who charms her way through "Stolen Orders," a film version of a Drury Lane melodrama, with a cast including Carlyle Blackwell, June Elvidge, and Montague Love, four unusually popular actors

World Pictures

(Right, above) Gladys Cooper, one of the two English actress-managers, is among the many actors who make up the record-breaking all-star cast of "Masks and Faces," a film version of Charles Reade's "Peg Woffington"

Paramount

(Right) This charming person is Louise Huff as the heroine of a new film called "Sandy," one of the many pictures of which she is the popular heroine

FILM CAN NOT DIM NOR CAMERA STALE THE INFINITE VARIETY OF THESE MOTION PICTURE STARS OF WIDE POPULARITY

WARM SUMMER WEATHER BRINGS OUT A FLOURISHING CROP OF POPULAR MUSICAL COMEDIES

THE MANY SOLDIERS AND SAILORS VISITING NEW YORK HELP MAKE A SPECIAL SUMMER AUDIENCE

Charlotte Fairchild

Irene Bordoni, with Leon Errol, is featured by Raymond Hitchcock in his "Hitchy-Koo 1918," a review by Glen MacDonough and Raymond Hubbell, which packs a surprising number of good names into its programme and an equal number of good features into its performance

(Left) Beth Lydy, who climbed to fame via "Alone At Last" and "Her Soldier Boy," has arrived in "The Rainbow Girl," a musical comedy with music by Louis A. Hirsch, book by Rennold Wolf (adapted from "The New Lady Bantock," by Jerome K. Jerome) and delightful scenery by Joseph Urban

Maurice Goldberg

Abbe

DRESSING ON A WAR INCOME

With Well-Chosen Accessories One May Freshen the Wardrobe in the Difficult Days Between Summer and Autumn

UNDOUBTEDLY it takes a great deal of cleverness to make old things do, but in those few weeks between summer and autumn, in August and September, most women find this necessary as their wardrobes are the worse for wear and yet it is too early to replenish them. It is claimed by the majority of women that this is the most difficult time of all the year to do justice to the weather, the season, and themselves. It is too late to buy fresh summer clothes and too early for new autumn ones. The solution lies in taking refuge behind some smart accessory — and, fortunately, this may be done most successfully.

If care and discretion are used in the selection of accessories, wonderful results may be accomplished. At a recent meeting of prominent New York women, the versatility of the accessory was demonstrated—although quite unconsciously. In their eagerness to serve their country, these women had come together to illustrate the practicability of a recognized service dress. There were four very important advantages in favour of this dress. First, it was in excellent style and material—navy blue serge. Secondly, it was cut in a design which was smart yet conservative and suitable for all types of women and for most times of the day. Thirdly, its price was so very reasonable that even a young girl earning an average salary could afford it. Last, but by no means least, the purpose of this uniform or "dress of service" was to promote the feeling of comradeship between women. The exhibition of the dress was most interesting and just a bit amusing. It was worn by six different women, each of a more or less different type and each of very different proportions, to show the adaptability of the dress. First, it was worn without ornament of any kind, and it unmistakably gave the impression of a plain dress—a good dress for a ready-made garment at a reasonable price. The style was quiet and in good taste, but as it was severely plain, it would not be really becoming to any but the very young and the very pretty. Next the dress was shown relieved by a white organdie collar and cuffs, smart walking shoes, and a chic turban. The difference was very little, and yet one had an entirely different feeling about the costume. The third time it was worn with afternoon shoes of patent leather with cut steel buckles, a bit of real lace about the neck, a large hat, a fur tippet, and a smart bag of fine black leather; and now it was really an elegant costume. It was amazing to see how different this same costume looked with the various accessories.

Different neck arrangements, hats, shoes, bags, umbrellas, face veils, and furs,—all these things mean much in the secret of good dressing. In fact, this secret lies not so much in the dress itself as in the accessory. Therefore, the clever woman will replenish her stock of accessories rather than her wardrobe during those difficult weeks between summer and autumn.

A sailor shape, especially made up in a fabric rather than a straw, is an excellent investment for this period. A hat of this kind, sketched at the lower left on this page, is in pale beige silk rep and is entirely veiled with a navy blue open mesh veil of square fish-net in a heavy weave. This is used over the crown and down the back, while a fine mesh veil in navy blue is worn over the face. The coarser veil is attached to the crown, cleverly tucked in at the top, and tied simply with a narrow navy blue grosgrain ribbon. This hat is most practical and is of the type that may be worn traveling, in the motor, or in town. With this hat is sketched an umbrella of navy blue silk, mounted on a light coloured wooden stick with tip, handle, and ornaments of shaded ivory. The shape and material of the umbrella are of the smartest and most popular, although there is a rumour that umbrellas are to be much longer and slimmer with crook handles. The popular practical umbrella is one that gives protection against the sun as well as protection against the rain.

In the latter part of August velvet and silk hats are first at their best; a very new model is sketched at the upper right on this page; it is of white velvet, in tam-o'-shanter style, with a close-fitting shirred velvet brim. The crown is outlined at the top by a cord made of many strands of cream white embroidery silk. This tam-o'-shanter carried out in black, navy blue, or taupe velvet, would be equally smart and practical throughout the early autumn. With this type of hat a veil in a dark shade of blue or tan or in black would be very smart. In the same sketch is shown a bag of oyster white fibre silk, delicately scrolled and outlined in taupe soutache braid. It is mounted on white ivory rims, and the handle is of the white fibre silk, ornamented with slides of ivory. Originally these large bags were designed for knitting and especially worked out to take the place of the rather ugly knitting bags shown in cretonnes, tapestries, and similar materials, but they have been found to be so convenient for carrying the many small articles that women like to have with them that they have been adopted for general use.

An equally smart bag on the same order is of navy blue faille and is sketched in the middle on page 48. It is a large shape trimmed with a deep galloon of roses formed by narrow strips of silk tightly pressed together in the blue faille. The bag is mounted and ornamented with real tortoise shell, lined with pale yellow corded silk, and fitted with a change purse and vanity case of the silk.

Two accessories that will do wonders for a summer costume are a white velvet tam-o'-shanter and a white silk braided bag mounted on ivory

A fabric hat and flowing veil are designed for those difficult days when one's summer hats are shabby, but one is not yet ready for the hats of autumn. The smart silk umbrella has a handle and ornaments of ivory

Baron de Meyer

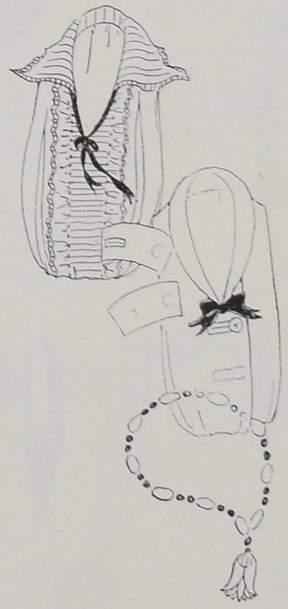
A soft plush hat claims to be both a summer hat and an autumn hat, and in either case it is charming when worn with a dotted net veil, a hand-knit sweater, and a fur-trimmed crêpe de Chine scarf

For shopping, calling, or for more formal occasions, a patent leather bag is a suitable companion

A bag that takes its airings both before and after luncheon is trimmed with silver

(Left) A frock with a variety of dainty organdie guimpes may be as interesting as a person with many varied moods. (Right) Tucked and trimmed guimpes and plain and simple ones add charm to many a frock, as do chains of painted wooden beads made by the soldiers in France

Note—The accessories illustrated on these three pages may all be bought and the addresses of the shops will be furnished on request. Address Vogue Shopping Service, 19 West 44th Street, New York.



An unusually attractive flat purse is sketched at the left in the middle on this page. It is long and narrow, of fine black patent leather, and it is unusual in that the leather is pressed into fine double lines. The leather clasp is trimmed with small sections of sterling silver. The bag is fitted with a mirror, a vanity pocket for powder, a change purse, and a section for bills and cheques. A bag of this type is always in good taste for daytime wear, either with a morning tailored suit or with a more formal afternoon costume, while a bag that is especially designed for the afternoon, of silk and trimmed with beads or other ornaments, is never correct for the tailor-made costume. A purse that is not quite so tailor-made as the one just described, but also appropriate for daytime wear, is shown at the right in the middle on this page. It is of pressed patent leather in black trimmed with silver. The purse is

A simple organdie collar that makes its own bow will freshen a frock charmingly at the summer's end

Odds and ends of silk and lace and ribbon may be recruited to make vests that rival those of the smartest shops, and two small dog-collars may be buckled into a belt

A change from the low V neck is an embroidered collar that is high at the back over a bow of black ribbon

Nothing is cooler than a soft Georgette crêpe blouse or crisper than a sheer organdie collar, and together they are irresistible

Some of the newest silk blouses have borrowed points from the sweater and the Russian blouse and added inspirations of their own

carried on the finger by means of a sterling silver ring, and it is outlined with narrow strips of sterling silver. A clasp of the patent leather is also outlined with silver, and the purse is lined with black moire silk, hair-lined in white and finished with the usual fittings.

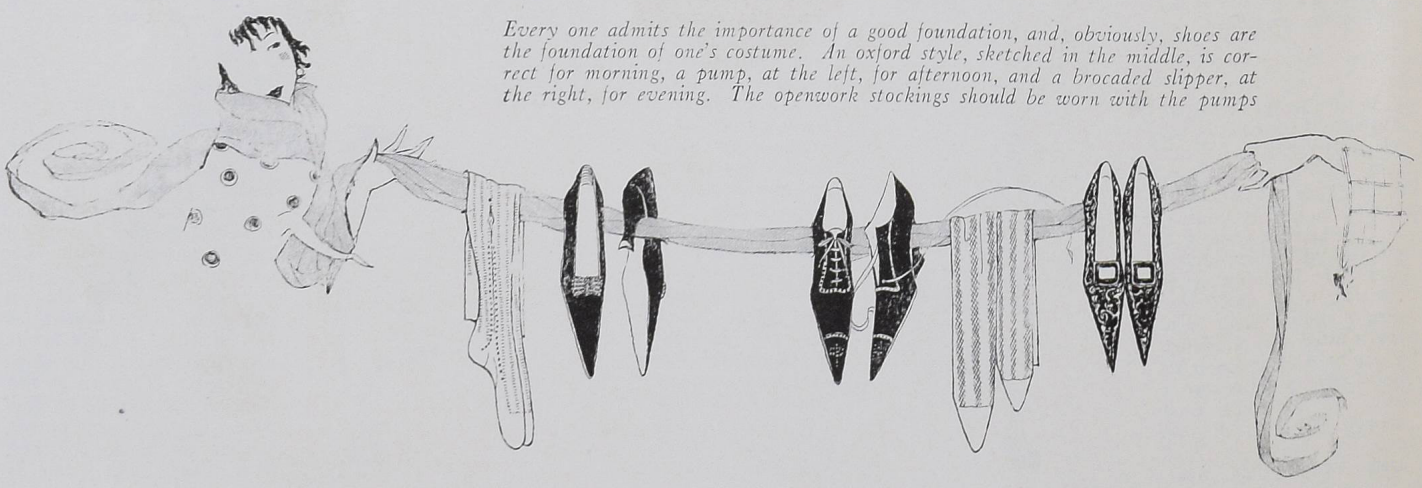
A hat of deep sand coloured plush for motoring, traveling, or for town or country wear is shown at the top on page 47. It is a sailor shape of medium size with a straight crown and slightly drooping brim and without trimming.

One may tuck any number of useful articles into this faille bag of such ample proportions that one suspects it of knitting-bag ancestry

The plush is slightly draped about the crown and the top of the brim, while a veil of strong cotton net in navy blue polka-dotted with large velvet spots is cleverly attached to the hat at the outer edge of the brim. With this hat is worn a hand-knit sweater in a soft shade of grey over which is worn a scarf of grey crêpe de Chine trimmed at either end with a wide band of skunk. Next to the hat and veil, in importance as accessories, is the gilet or collar

(*Continued on page 73*)

Every one admits the importance of a good foundation, and, obviously, shoes are the foundation of one's costume. An oxford style, sketched in the middle, is correct for morning, a pump, at the left, for afternoon, and a brocaded slipper, at the right, for evening. The openwork stockings should be worn with the pumps



FROM LIFE *on a* FRENCH BEACH

MARTHE GAUTHIER

This enveloping woollen wrap was made to cover a bathing suit before and after a swim but is charming enough for a motor coat

"THERE is no perfect model," a master of French painting said some years ago. One would like to show him all the exquisite creatures at the beaches who plunge about in the waves like naiads. These slim sirens, so supple and yet so firm, swim about like a new and fascinating variety of fish. Their bathing costumes are as lovely as silk dresses, for nothing has been omitted which might give an effect of elegance. Sashes, hats, and shoes have been designed as carefully as the most elaborate toilettes. You can see from the sketches how much thought has been used to bring out the best lines of the figure, without exaggeration or indiscretion.

Sketched at the lower right on this page is a model in white jersey which has fin-like arrangements of red and white checked silk, a hat and sandals to match, and an embroidered basket of water flowers on the front. It would be lovely on a blonde, and the one of black satin embroidered in beige silk tigers, sketched in the lower middle, would be charming for a brunette. For a brunette, too, is the costume of white serge sketched at the lower left on this page and trimmed with yellow and blue checks. The costume of striped yellow, pink, and blue jersey sketched at the upper right has a décolleté top which forms a cuirass over a skirt of white jersey, unbuttoned at the sides to show tight striped trousers. A pink silk cap with a daisy over the ear completes this charming costume.

Next to silk and cotton jersey, satin and serge are the materials most used, whether for one-piece or two-piece bathing suits. Many women wear bathing suits of the same sort as those worn by men, covering them with bathrobes, as varied as coats, of heavy *bure*, woollen material rather like *éponge*, wool velours, or Scotch plaid, which makes very effective coats.

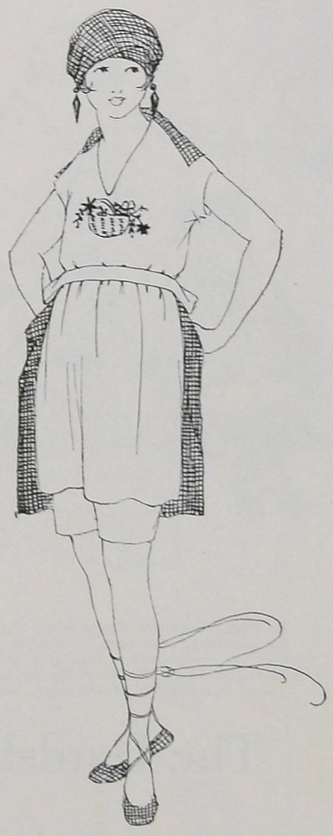
MARTHE GAUTHIER

The décolleté cuirass is of yellow, pink, and blue jersey, as are the trousers which show through the slit of the white jersey skirt

Bits of yellow and blue checked material, quaintly placed, are the attractive trimming for this white serge bathing suit with its narrow sash

MARTHE GAUTHIER

Tigers embroidered in beige silk have made themselves at home on this suit for a brunette, of black satin over tight trousers laced at the sides

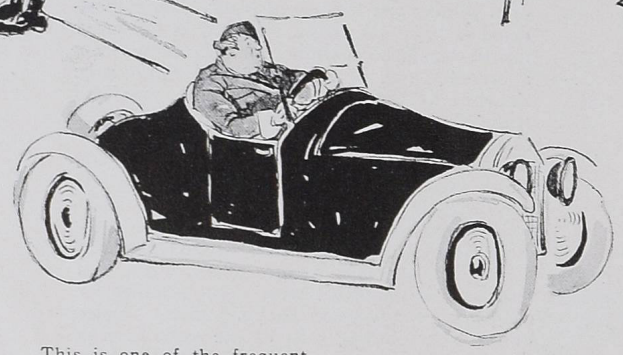


LANVIN

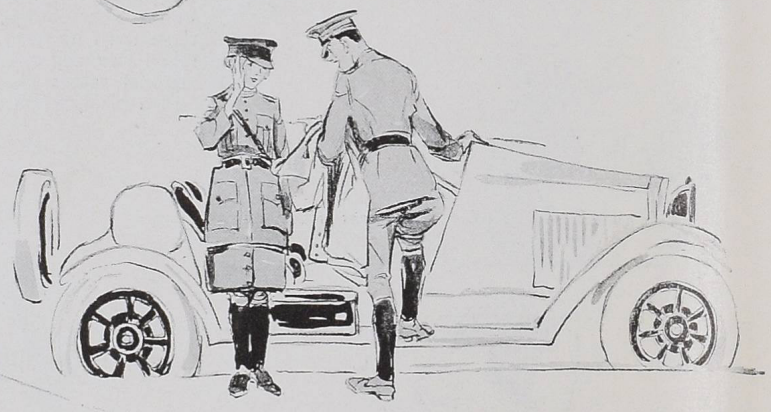
A white jersey model has trimmings of red and white silk with collar, cap, and sandals to match, and an embroidered basket of flowers on the front

A most regrettable accident recently befell one of the best-known officers in the corps. She was called to Washington to help the government along, and wired for a room, signing her message with chaste military simplicity, "Captain Jenks." The brunette gentleman is informing her that, since the hotel is so crowded, the clerk who received the message has assigned Captain Jenks to a room with two other officers—majors in the regular army

It's really too irritating, the way this old war cuts in on your bridge. Sergeant De Puyster, who is about to play four spades, doubled and redoubled, has just been informed that she is ordered to go to Staten Island in her ambulance, to call for a soldier with a case of measles. But even at this tense moment the Sergeant is true to her post. She tells the maid to say that she will not fail her country—she will go—just as soon as she finishes the rubber



This is one of the frequent tragedies of life in the Motor Corps. Ladies built along the lines of Grant's tomb are invariably assigned to drive flivvers that are hardly visible to the naked eye. Their job is to drive a visiting officer around the city,—but unless he's fond of riding on the mud-guard, it's usually far better for the visiting officer to walk



The Motor Corps just couldn't get along without its military discipline; it lives on that sort of thing. Those fearless girls who volunteer for the perilous task of driving officers around our city can't even reason why—theirs but to do whatever he tells them. And when, as in this case, the officer happens to be the fiancé of the brave chauffeuse, you can see what the horrors of war really mean

At that, there are times when the strenuous life of the Motor Corps does slacken up a bit. This private, for instance, was sent to call for an officer at the Harvard Club and take him up to Greenwich in her car. But the motor had a complete nervous breakdown just outside of New Rochelle, and she and the officer have been sitting by the wayside for four hours and a half waiting for a lift. Of course, a lot of cars have passed them, but they've really been too interested in their discussion of military tactics to pay any heed to them

The Hardships of Life in the Women's Motor Corps

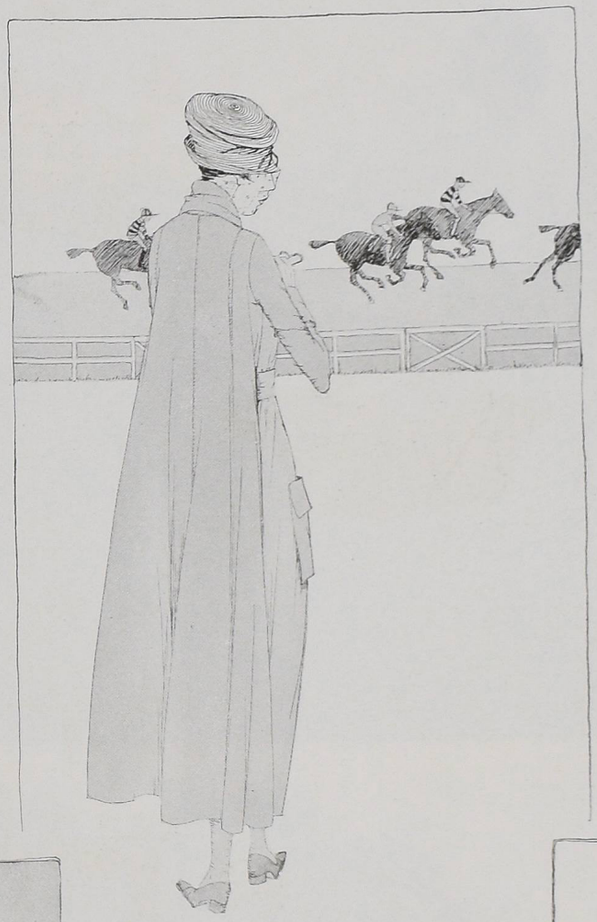
Sketches by Thelma Cudlipp

YOU may think that the war has been brought home to you, you may pride yourself that you realize what war really means, but, unless you are a member of the Women's Motor Corps, you certainly don't know the half of it. These brave women are doing everything possible to keep the Allies going. They do every little thing, down to details that are scarcely visible to the civilian eye, in the most military way, for they fully realize that the whole war hinges on the way a salute is given and returned. It's hard, of course. Life in the Motor Corps isn't all bevo and skittles. But these noble women bear up bravely; nobody would have known of their sufferings if Vogue's artist hadn't been right on the spot, to hand these records of their struggles down to history.

SPORTS CLOTHES FOR THE TRUE SPORTSWOMAN

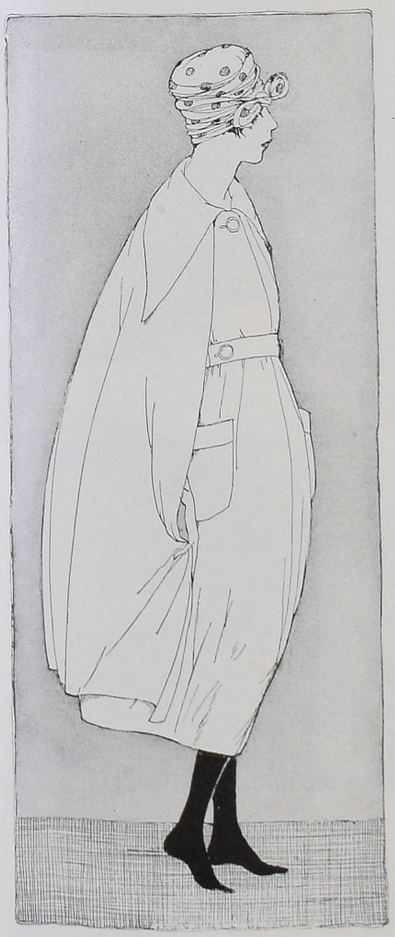
These Clothes, Well Tailored and of Fine Material, Are Winning Entries in the List of Sports

This sleeveless habit is of tan tropic cloth with natural or white linen; a white habutaye shirt, made to order. Four-in-hand faille tie, pigskin belt, whangee crop, and chamoisette gloves



After motoring down to the races, one will look trim in this natural pongee top-coat. It is as all-enveloping as a duster, but smart as to line with its cape-like back and belted front, trimmingless, of course. The collar may be left open or buttoned high against wind and dust

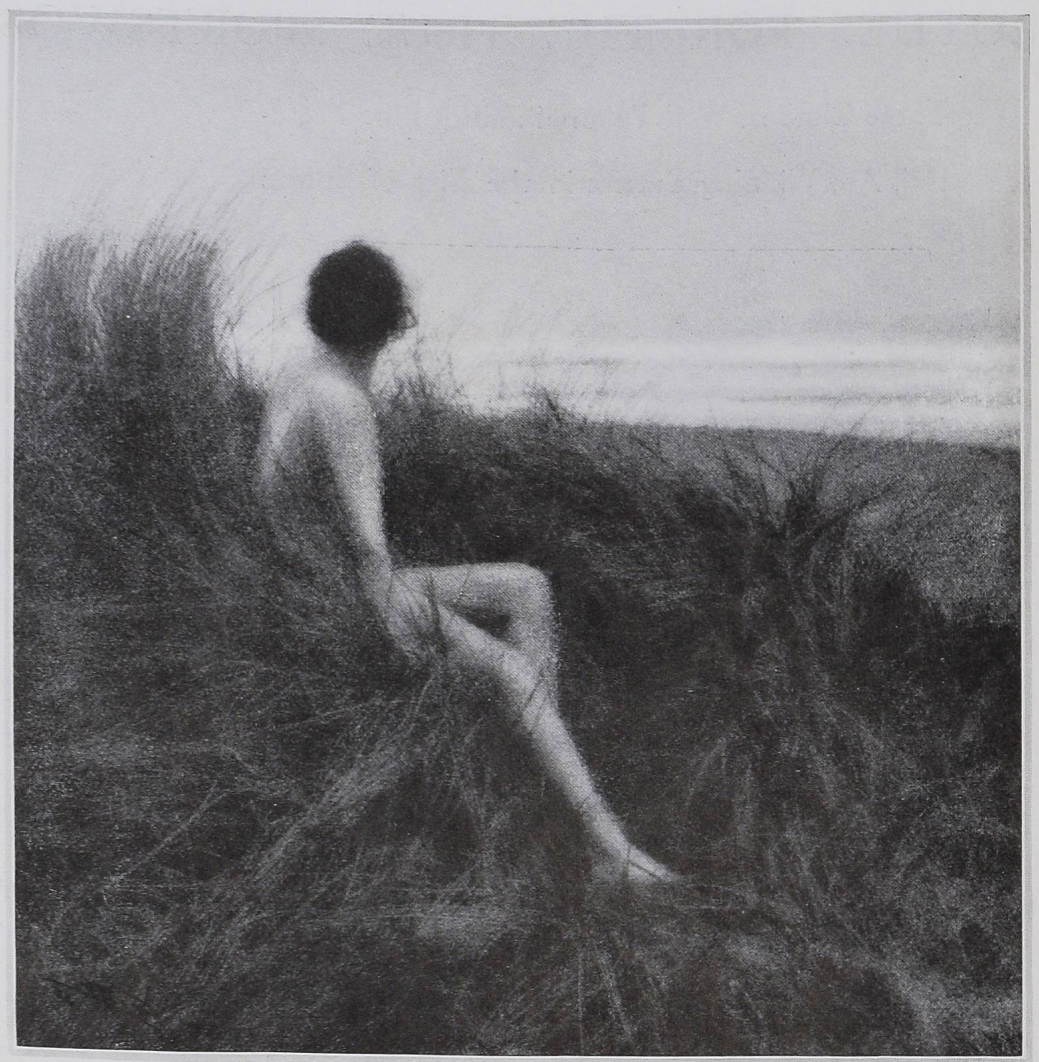
On very hot days, one may wear for tennis an old-blue chambray frock collared and cuffed in white handkerchief linen. It has a loose waist-line and ample arm reach



(Left) This bathing-coat made of rubberized silk has made of its practical character a success that will satisfy the most fastidious woman. It is patterned after one of the smartest street capes of the day and may be utilized for rainy weather motoring or even for stormy days in town. The large pockets will hold bathing-shoes and knitting; grey, navy blue

(Right) Winter or summer, one of the most serviceable articles in the wardrobe is this sports coat of natural camel's hair cloth. It has the smart length, ending just above the knees, and the pockets will hold golf-balls

The Greeks — more than any other people—realized the close poetic ties which bound the human figure to the landscape. Everywhere —throughout their poetry and mythology — nymphs and goddesses were associated with groves, rivers, winds, and forests. The photographer who achieved the California landscapes and figure studies on this page has striven, in these negatives, for the same ideals that inspired the ancient Greeks, namely, the happy blending of youthful nymphs, to groves, marshes, rocks, valleys, mountains and trees



In one of Walter Savage Landor's most memorable poems we find the inspiration for this noble figure composition. A Hamadryad, being, in reality, the soul of a wind-swept tree, comes to life and, in human form, emerges from the gnarled trunk which has been her prison and her home. Liberated, she communes with the rocks and mountains which everywhere break upon her astonished gaze. In this negative, the suavity of a typical California landscape is admirably opposed to the rough rocks that characterize its bleak, deserted mountain tops

Open Air Photography in California

Is Responsible for a Highly Successful Blending of Figures and Landscapes, by Louis A. Goetz

This is the cape in its original form, before it even leaves its native shop. As any bright little reader can observe, it is bounded on the north by a long straight band which ties around the waist, and on the south by a simple and chaste fringe

It's really no trouble at all to turn the cape into a gardening apron, to wear in one of those war gardens that everybody is getting so worked up about. The cape is tied around the gardener's waist, and there's nothing more to worry about

If only a girl has a well-trained cape somewhere around the house, she need never worry about a fancy dress costume. She can be just as Spanish as possible, and do it at a moment's notice; the only properties she requires are her faithful cape, a trick hat skilfully balanced on the left eyebrow, and a pair of castanets, —just to give the necessary local color

And this is the end of a perfect day—it just goes to show how, in the privacy of her own room, without the aid of a make-up and with absolutely nothing up her sleeve, any girl can transform her cape into an evening gown, simply by turning it back to front and tying it that way

It started as an outdoor garment, but now look at the darned thing. It is all that stands between its wearer and her bath-tub. The cape is really a complete wardrobe; it does away with the luggage problem—all you need for a week-end visit is a cape, a tube of tooth-paste, and a time-table

A girl never knows what the day may bring forth, in these times. There are so many war weddings going on that she is apt to burst into matrimony without notice. There is hardly ever time for a bride to be married in the conventional white, but, as long as she has her trusty cape, no girl need ever lack a wedding veil

Even when it wears out or, what is much worse, goes out of style, the cape isn't entirely through. It can retire from the strenuous life and go back to nature, to spend a useful, patriotic old age in keeping the crows from practising kultur on the war gardens

The Cape—All Things to All Women

Demonstrated by Ethel Plummer

THIS is unquestionably the open season for capes. From end to end, our great and glorious metropolis has been swept by a torrent of them. Every third woman encountered on Fifth Avenue, without regard to age, race, color, or contour, felt it her solemn duty to go through life swathed mysteriously in a cape. Every woman had to have at least one before she could call it a season; it got to the point where a woman felt practically nude if she ventured out without her cape. But really, when you stop to think about the thing, a surprising lack of ingenuity has been displayed by the owners. They just wore their capes in the same old way, and let it go at that. Why, the uses of the cape are practically endless—it can be all things to all women. And, now that conservation is the national sport, it's every woman's patriotic duty to make her cape serve all sorts of purposes. It isn't a bit hard to find uses for a well-trained cape; Vogue can think of six different things to do with it without even half trying.

SERVING CHARM WITH BREAKFAST

Baron de Meyer

One needn't be dismayed by the campaign to "save the linen cover" when such attractive and amusing substitutes are offered as this set in black-bordered yellow oilcloth with a fruit design in the corners. Nothing could be more practical for meals that are served on the veranda or in the nursery. The light cool-looking china, in a pattern known as the "India Tree," makes breakfast tempting; doilies from Miss Stevenson

BREAKFAST has always been acknowledged to be a difficult meal. Our lusty ancestors assembled with appetites demanding beefsteak and piles of buckwheat cakes with doughnuts and coffee "on the side"; and one must admit that was not an easy menu to supply. Almost all that remains of that substantial meal is the coffee, but the degenerate descendants of those hearty pioneers still find breakfast *en famille* an awkward matter. In Continental Europe they beg the question by serving the first meal of the day in the bedrooms and allowing the family and guests to meet at the second breakfast, or déjeuner à la fourchette, when their morning moods are a little softened by the passing of the early hours.

This fashion was just being widely adopted in this country when the war came, bringing so much work that the mornings were too formidable to be faced without a fortification of more solid food. After all, it would be a pity to give up the function of breakfast altogether, for this meal gives an opportunity for table arrangements of a different charm from those of the more formal luncheon and dinner. A display of handsome plate can be made at this meal, for it is perfectly permissible to have a complete tea service at one end of the board and a coffee service at the other, while the sideboard borrows the English custom of a long range of covered silver dishes holding spicy temptations.

The selection of the colours used at breakfast is important, for the effect of colour on moods is indisputable. In a sunny breakfast room or when the meal is served on a veranda or terrace, bright colours are allowable, but in the regular dining-room, at this time of the year, an effect of coolness should be sought.

TWO VIEWS OF MRS. FREDERICK O. BEACH'S DINING-ROOM

A CHARMING ROOM IN A PARK AVENUE APARTMENT

DECORATIONS BY KARL FREUND

(Right) Mellow old chintz at the windows and on the chairs, and a red lacquer screen, make this a room of great brilliance and vitality. Exquisite old lustres hold yellow candles which give the only light in the room, with the exception of a pair of crystal candelabra on the serving table opposite, which have been wired for electricity. The window-seat is covered with shirred black taffeta

A rare set of Crown-Derby china with bands of brilliant orange takes the place of decorations of flowers or fruit. White glass is used except for one service of deep purple wine-glasses. A pair of pedestal consoles stand at either side of the window below the etched mirrors which are a part of the candle sconces. The table is set for luncheon. The old Chippendale chairs are of especially fine design

Charlotte Fairchild

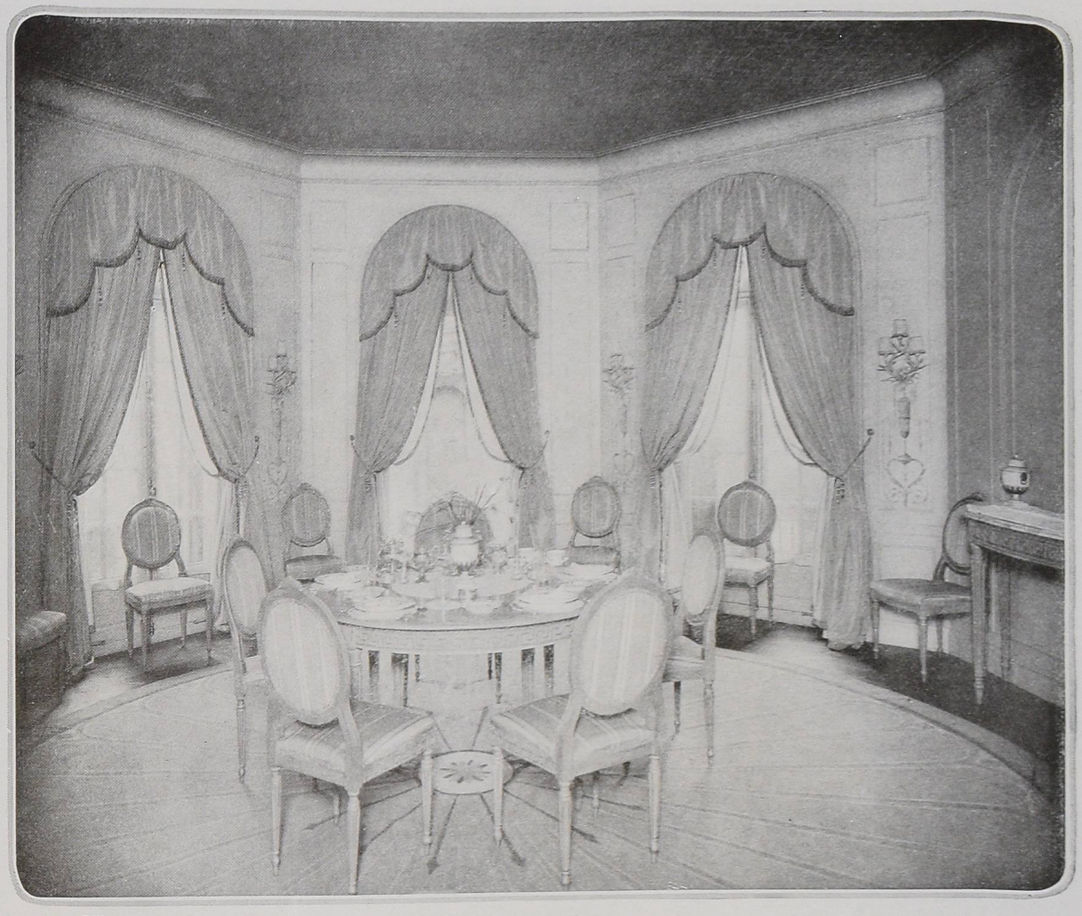
Above the lacquer sideboard in the dining-room of Mrs. Imre Jósika De Herczeg's house near Washington Square, New York, hangs a portrait of George Washington by Gilbert Stuart. Two fine old Wedgwood figures on tapering pedestals flank the windows, where outer curtains of soft olive green sunfast material hang over inner curtains of golden gauze which make an effect of sunshine in the room. The floor is dark brown and highly polished, and small hooked rugs relieve it with their bright patches of colour and are in keeping with the early Colonial tone which prevails throughout. In this photograph the table is shown set in preparation for dinner

AN ATTRACTIVELY SET TABLE IS AS NECESSARY TO THE SUCCESS OF A MEAL AS CHOICE FOOD AND CONGENIAL GUESTS

DECORATIONS BY KARL FREUND

The Georgian note of the mirror over the mantel is repeated in the glass doors. This house is especially fortunate in having one of the characteristic marble mantelpieces which are so charming a feature of old New York houses, and the mantel decorations have been chosen with great discrimination. The flower pots at each end are filled with linen flowers, and in the middle a Staffordshire group after Falcomel is reflected in the mirror, to which crystal side-lights add their peculiar decorative value. A very beautiful Chein Lung lacquer screen adds a special interest to this room. The table is shown set for luncheon and decorative dishes of fruit are used instead of flowers

Charlotte Fairchild



Grey, oue, and silver are the delicate colour tones in this octagonal dining-room in the house of Mrs. Richard Cadwalader, junior, in Philadelphia. A beautiful grey and blue rug was woven especially for it, and the whole room exploits the decorative possibilities of the circle in an interesting and novel manner. This idea is worked out in the chair-backs, curtain arrangement, and dining-table which are all variations of curves; interior architects, the Herter Looms. The table is set for luncheon, and a silver tea service completes the charming effect of this setting for a meal that must necessarily take on added attractions from such harmonious surroundings

James Dillon

TWO DECORATIVE DINING-ROOMS WHICH HAVE ACHIEVED UNUSUAL CHARM BY DEPARTING FROM STEREOTYPED LINES

This luncheon table in Mrs. Chauncey Olcott's house has for a centrepiece a mirror set in a green frame, on which is posed the graceful figure of a dancing girl in Copenhagen porcelain, surrounded by an odd wreath of quaint flowers modelled in bread and then coloured. The Venetian glass finger-bowls with fruit handles are decorated with blue bands to match the plates underneath them. This table which gains the same feeling of gaiety that is usually supplied by flowers from its china and glass and from the porcelain centrepiece, is an example of the infinite possibilities for interesting combinations of colour and form in such table arrangements; the table is set for the last course

Mattie Edwards Hewitt

(*Above*) *For a summer dinner white decorations are a happy choice. Cupids of highly glazed English porcelain support a large shell-shaped bowl filled with daisies and Canterbury bells, and the design of the porcelain candlesticks represents cupids and hops in full bloom; the flat silver is in the Liberty design; all silverware from Reed & Barton*

(*Above*) *The whole effect of this table makes for coolness on the hottest summer evening and is exceptionally dainty as well. Service plates of white English china with a narrow gold edge, saltcellars in old English cut glass, and champagne, claret, and water glasses in French five row facet glass give an all-white table; room decorated by the Herter Looms*

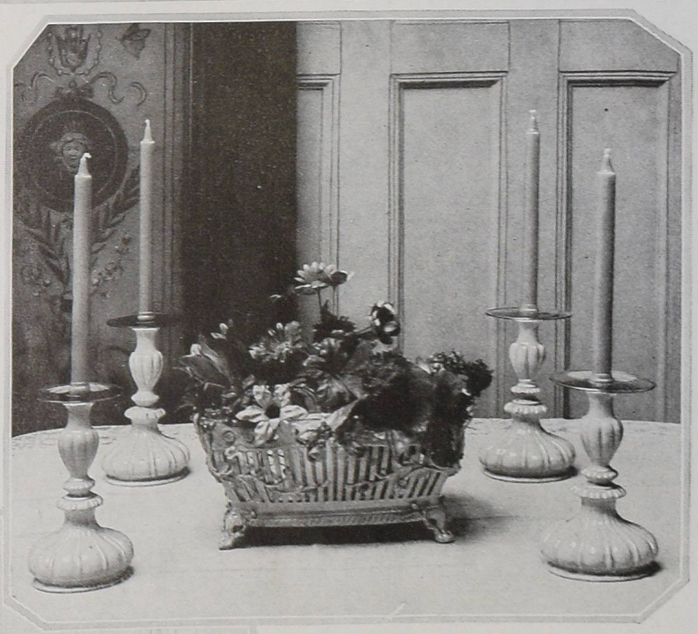
(*Below*) *Unshaded candles are used on this table. The quaint old English figurine and low fruit dishes are very decorative, and the plates and after-dinner coffee cups and saucers are of Wedgwood china with a black and white Persian border and a panel of wild roses. The cordial glasses are of various colours of English alabaster glass; all china and glass from Gilman, Collamore and Company*

(*Left*) *This detail of a table shows the correct setting for a dinner. The service plate has an Italian Renaissance design in gilt stripes and panels with a pattern of small black leaves around the edges. At the left of the plate are the oyster-fork, fish-fork, and forks for the entrée and meat courses; at the right the soup spoon, fish-knife, and the two knives corresponding to the forks for the other two courses*

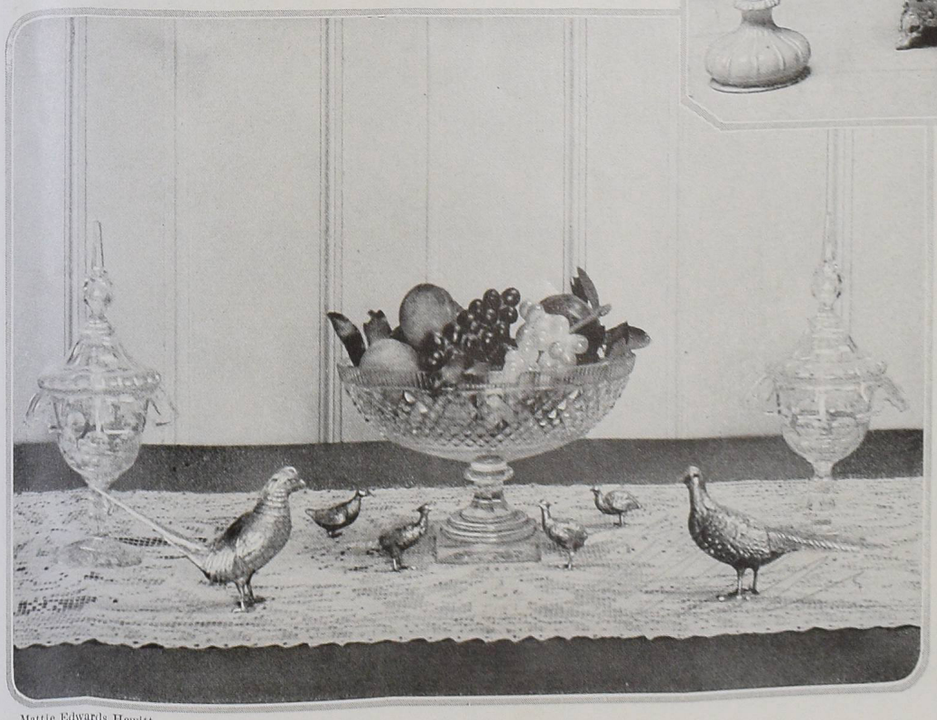
Mattie Edwards Hewitt

These birds manage to convey the idea that their thoughts are as brilliant as their plumage, and by their loquacious air seem to start the conversation along lively and entertaining lines. An old tureen of Chelsea ware in a Chinese design is one cheerful topic which they have between them. This table is set for the soup course in Chelsea ware; the brilliant optic glass, with a cut laurel design, catches the light, which in this case is from the sides of the room. The saltcellars and pepper-casters match the flat silver

TABLE DECORATIONS ARE SO VARIED THAT ONE MAY PARAPHRASE THE OLD SAYING TO, "TELL ME HOW YOUR TABLE IS SET, AND I WILL TELL YOU WHAT YOU ARE"



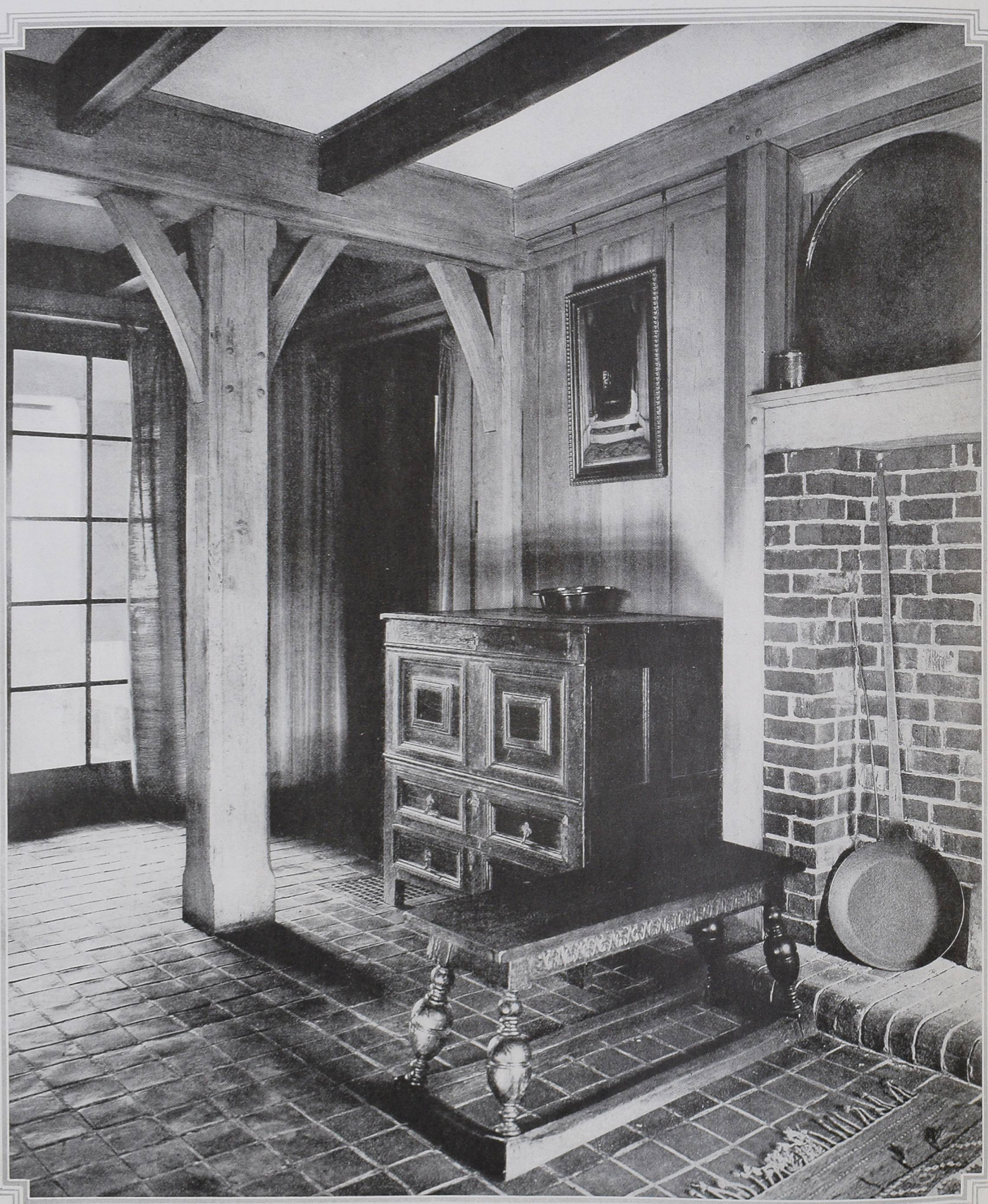
An arrangement of flowers in a Nova ware basket with four candlesticks to match shows that there is a great deal to be said for a simple centrepiece. This one would be especially good for the country house, and coloured candles to match the different flowers used would add to its charm; decorations from J. C. Demarest and Company.



A centrepiece and side urns of Waterford glass depend upon an arrangement of brilliant fruit and leaves for colour. Silver pheasants set on the strip of filet lace carry out the unusual idea of this table which has an Italian air and is extremely effective and original. The pheasant chicks serve as saltcellars and pepper-casters; pheasants from A. Schmidt & Son; glass centrepiece and urns from Lans Curiosity Shop

Mattie Edwards Hewitt

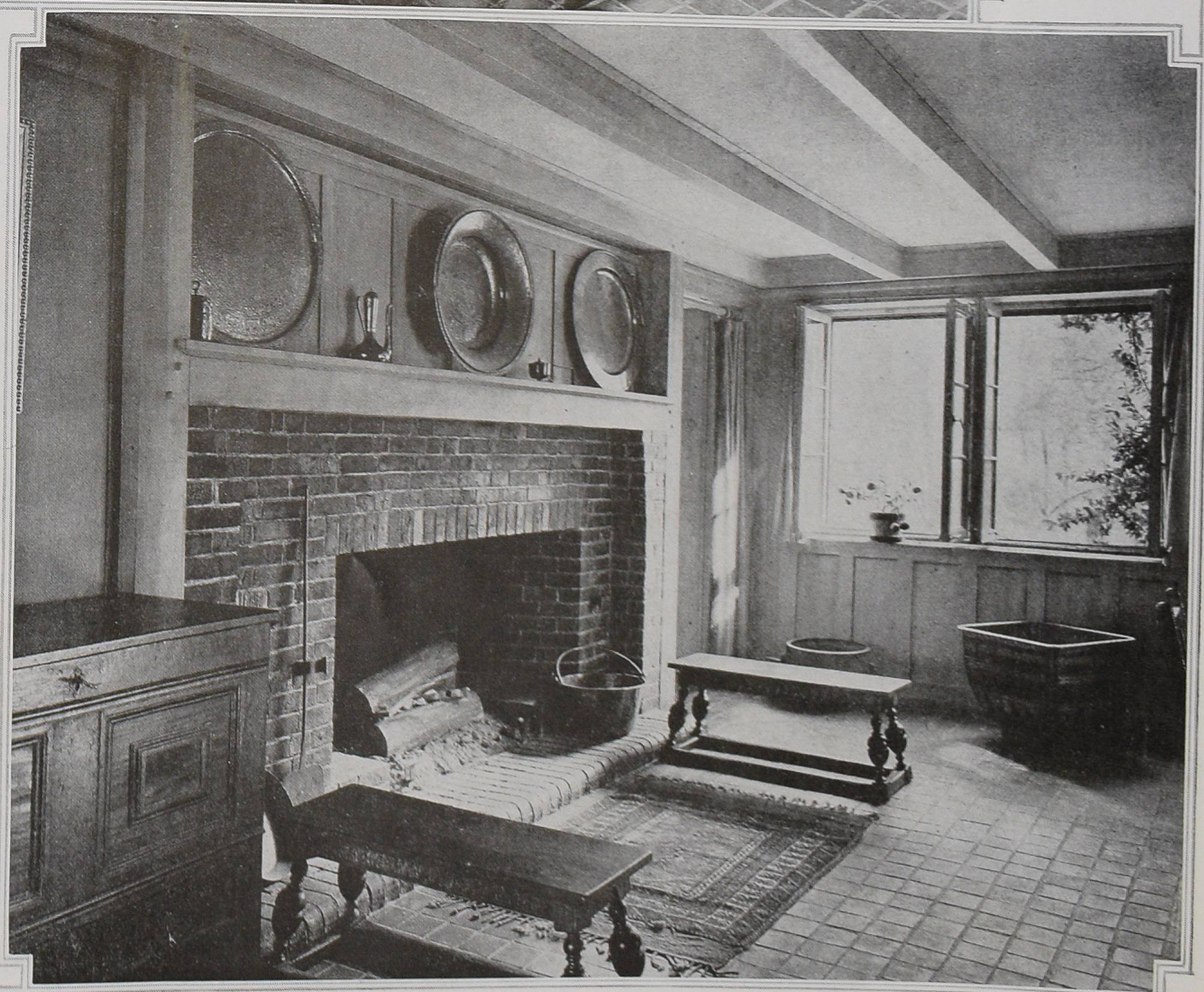
A LITTLE PORTFOLIO *of* GOOD INTERIORS



Buckly

Only once in a blue moon is it possible to find two rooms so remarkable in design and so livably furnished as to justify devoting the entire Portfolio to them. These two are in the residence of Sidney Waldo, Esq., at Chestnut Hill, Mass., of which the architects were Little & Russell. This view of a corner of the dining room shows the heavy beamed timbers and the simple red tiled floor which form the architectural background of the room. French doors let on to a garden terrace

The walls are plain grayed cypress boarded and battened. Simple window openings and casements establish the cottage atmosphere, which is further accented by the antique English oak furniture



On one side is a large brick fireplace with a wide hearth. Benches are placed at either end. Hammered brass and copper platters together with old iron fixtures complete the furnishings

★

A large stone fireplace commands the living room. Here the walls are plastered and the windows casemented as in the dining room. The rug is Chinese and the furniture antique English oak, as in the dining room opposite

Wrought iron and brass have been used for the lighting fixtures. Ancestral portraits are hung above the sideboard table and the chest. The curtains are a neutral shade of casement cloth

LOWESTOFT — A CHINA PRIZED *by* EARLY AMERICANS

How It Came to this Country and How Its Manufacture was Ultimately Stopped by the Napoleonic Invasion of Holland

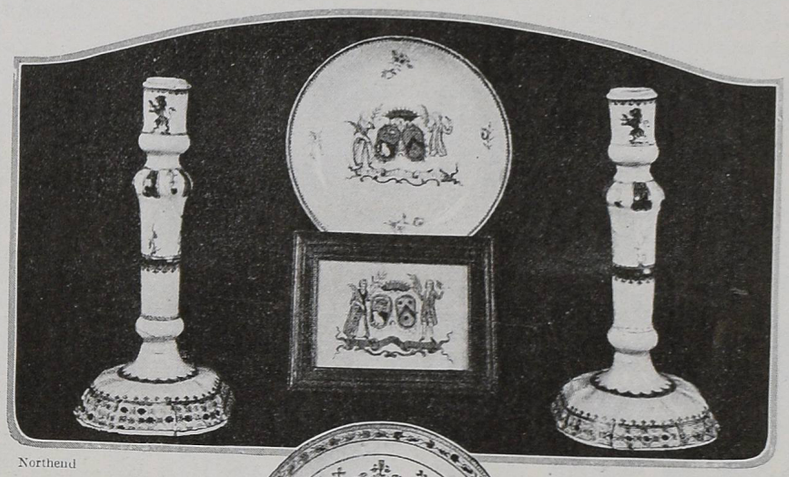
In the early part of the 19th Century there was produced in China a porcelain known as Lowestoft or Chinese Lowestoft. It was brought into this country from the far East in sailing vessels of the East India Company.

These imported sets varied in size, some having as many as 600 pieces. They were usually made to order for bridal or other gifts. The decoration often showed a monogram, crest, or small landscape.

There is a variety of opinion as to its origin. Many believe Chinese Lowestoft to have been made in England and sent to China to be decorated. Others claim that it was imported from China and decorated at Lowestoft, England. In England it is commonly called "Chinese or Armoral Lowestoft"; in France it is known as "Conpagnie des Indes."

In the little fishing village of Lowestoft on the east coast of England, opposite Holland, china was made between the years 1756 and 1803. The factories dealt largely not only with England, but with Holland and the Continent. These factories closed in 1804 mainly because of the invasion of Napoleon into Holland, where great quantities of this china were destroyed and the trade stopped.

Between this English product and the Chinese is a great difference. The Chinese is of hard paste and often irregular in design, whereas English Lowestoft is of soft paste and regular in shape. Examples of both are shown here.



Northend

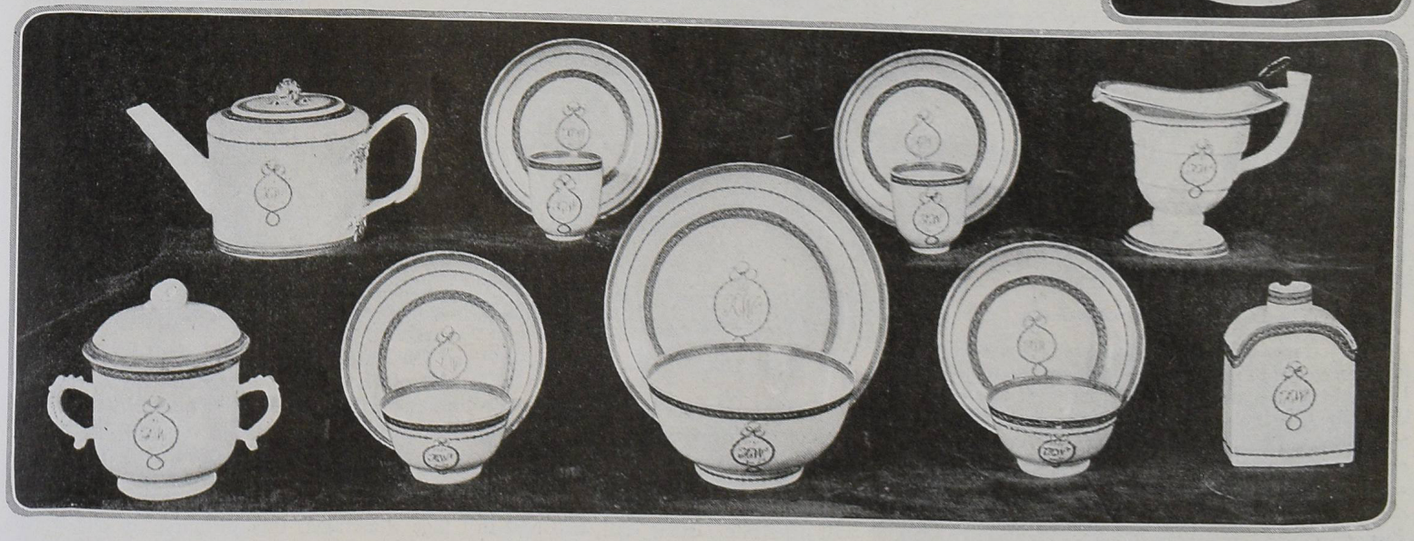
English Lowestoft candlesticks, a placque and saucer with coats of arms. From the collection, as are all these pieces, of Amos Lowell, Esq.

The large bowl in gold and white is of Chinese Lowestoft and was probably the gift of an employee to a corporation. It was decorated in China

Wine coolers of this unusual design are considered very rare

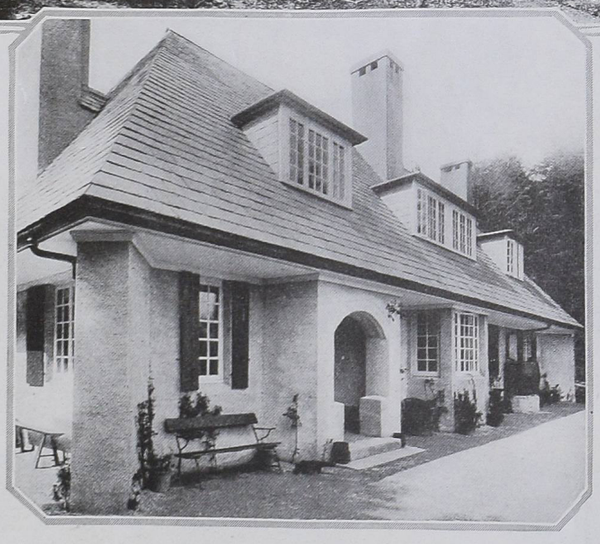
The pair of Lowestoft vases, unusual in shape and decoration, are in blue and gold and their history shows them to have been made for a French family. The center piece with flower handles is not an uncommon design. It is in gold and blue with black bands

These wine coolers bear evidences of having been decorated in China



Each piece of this Chinese Lowestoft tea set is dated December 21, 1781, and monogramed "A. W." Sets of this kind were usually made for bridal gifts. This set, which carries a green and gold border, consists of 34 pieces

Because the district is exposed to the brunt of Atlantic storms, the roof of a cottage in the borders of Dartmoor has to be built in the nature of a sou'wester hat



Buttresses are used both to steady the building and to afford a sheltered place in which to sit. Much roof and little wall area also harmonizes with the setting

SMALL HOUSES *of the* ENGLISH COUNTRYSIDE

A Dartmoor Cottage and a House on the Sussex Downs

T. H. LYON, *Architect*

IN England a traveler who is versed in architecture can name the country through which he is passing by observing the churches. Each county possesses its own type of ecclesiastical architecture. The churches in the adjoining counties of Somersetshire and Devonshire, for instance, show a difference in architectural character, as striking as that between the Woolworth Building and the Bankers' Trust in New York. The character of the domestic architecture also varies very considerably under the influence of local conditions. Under the use, to the best advantage as regards climatic conditions, of the material nearest to hand, be it stone, clay for making bricks, small flints or timber, an architecture will develop which is so local in feeling that it would be out of place in any other district.

The Dartmoor Environment

The accompanying illustration shows a cottage erected on the borders of Dartmoor in Devonshire, a district which is exposed to the brunt of Atlantic storms. I have known rain to penetrate through a granite wall jointed in cement. I have also seen water squirting like a miniature fountain through a hole in a window frame which would just take a pin. Furious winds drive the rain across the country almost horizontally, and a sou'wester hat, such as sailors wear, is necessary to prevent the water from trickling down the back of one's neck.

The roof of a Dartmoor house should be in the nature of a sou'wester hat; in other words, it should project beyond the walls as far as possible, and thus help to keep them dry. Rain, which will penetrate a stone wall, will beat in vain against a steep roof of strong slates carefully laid. It is wise, therefore, to build a house in this locality with as much roof and as little wall area as possible.

And, moreover, a building of this type harmonizes well with its surroundings. The oak, which flourishes in Devonshire, is a deep rooted tree, and has the appearance of being as immovable as the ancient rocks which protrude above the surface of the Devon moorlands.

Low Walls and Buttresses

Low walls and a large roof area, by bringing a building down to the earth, give it an appearance of great stability. Buttresses placed at the corners aid in this effect, for they support the eaves at the angles and tie the roof to the ground. It is obvious, also, that they must actually steady a building during a terrific gale. Moreover, these buttresses serve another purpose, in that no matter from what quarter the wind may blow, a sheltered place in which to sit is always procurable.

On Dartmoor the chimney "pots" often consist of two slates put together as a miniature roof, or of four bricks set on and with a slate laid flat over these, and a big stone on the top to keep it down. This arrangement prevents a down draught, often a "down hurricane," when the house lies under a hill. In the cottage illustrated, this principle is elaborated; the chimneys are covered with granite slabs, and smaller outlets for the smoke are provided

on the four sides. Sometimes a clump of trees or another building will alter the angle of the wind, so that it just strikes down through one hole, in which case it may be blocked up, for there are many other exits for the smoke.

The cost of this cottage was exactly $5,500, and it contains a hall, two sitting rooms, and a small writing room, with the usual servants' quarters, five bedrooms, and a bathroom.

The Change to Sussex

As we count distance in England, it is a long journey from the wild moorlands, covered with granite boulders, gorse and heather, which dominate Devon, to the softly modeled chalk Downs, dotted with juniper bushes, which divide the sea coast from the plain in Sussex. We leave a land of gray slate roofs and stone walls plastered with rough mortar or cement, for one of red tiles, brick and flint. In Devonshire a red tile roof would be an abomination, whereas in Sussex it is a joy.

Warre House stands in the village of Burpham, which is perched on a headland jutting out from the main range of the Sussex Downs Just across the roadway behind the garden wall, a little village church, with flint stone walls and a red tile roof covered with lichen, lies hidden among massive Ilex trees. The pillars and arches of white chalk, which divide the nave from the aisle, are Norman work of the choicest type.

Where Warre House Stands

In the days of the ancient Britons, the little Arun in the plain below was a great river, and its waters washed the white chalk cliffs of Burpham headland. As a promontory jutting out into the river, it only needed some obstacle across the narrow neck connecting it with the mainland to make it a fortified place. The ancient Britons built a mound across the neck, which still exists, and a portion of it forms one of the boundaries to the garden of Warre House. The trees which show on the top left hand corner of the illustration are growing on this mound. Behind it, no doubt, the ancient Britons made the last stand against their enemies, and, if beaten they and their families were probably swept over the cliffs into the river. The land on the promontory has been known by the appropriate name of "Warre Field" for many generations.

An enclosed garden is as popular in England as is an open garden in America. Warre House stands as the division between two enclosed gardens, bounded on the south side by the ancient British mound, on the north and east sides by a flint wall, and on the west by a cottage used as a stable. The garden shown in the illustration is a sun spot sheltered from all winds.

The Double Gardens

It is a pleasant surprise to open a door in a wall and see before one a garden of exquisite beauty. A double surprise of this kind awaits the visitor to Warre House. He opens a door in the boundary wall to find himself in a charming little garden, with a red brick path between masses of flowers leading up to the house entrance. On entering he passes into the main sitting room and looks out upon another garden. It was partly with the view of gaining this double surprise, that a new doorway from the road was made in the wall of the garden behind the house, and the old doorway just behind the lilac tree on the right hand side of the photograph was blocked up.

A new entrance into the house was also made on the other side, and the old porch shown on the inset photograph was converted into a garden entrance with a glazed door. This porch was carried up to the roof level, the addition forming a charming little alcove window to one of the bedrooms.

There is perhaps nothing more delightful than a sitting room with windows at either end looking on to separate gardens. This was accomplished by removing a pantry. The reconstruction of the house included entirely new back offices, and the old kitchen was utilized as an entrance hall.

Rough cement was used to cover the exterior walls and to serve as contrast to the color of the roof and the green growing things in the garden. The casement windows of the old house were preserved and, in the new wing their general character repeated, giving the fenestration and pleasing harmony. The original chimneys were also preserved, and a wide overhang green given the eaves of the wing roof so that the cement façade has the interest of shadows.

It may interest some readers to know that Warre House is the home of John Cowper Powys, who has lectured for many years in this country.

Of quite a different character from the Dartmoor cottage is Warre House, home of the author John Cowper Powys, on the Sussex Downs. It is remodeled from a little cottage and, with the additions, makes a commodious and pleasant dwelling. The character of the old windows has been preserved in the new wing. Walled gardens flank the house on both sides, so that the sitting room looks out on separate gardens. The views show the house before and after remodeling

CHINESE WALL PAPERS *of* A CENTURY AGO

Their Importation—Types of Design and Technique—Reproductions and Restorations—Their Present Vogue and Decorative Use

EUGENE CLUTE

THE China of our fancy—a land of flowers, pagodas and odd-looking boats; a land of a thousand strange sights is presented to our gaze with wonderful artistry in the old hand-painted wall papers that were brought to Europe and America more than a century ago.

Little is known about their importation and we can only guess how they came to be made. There is nothing to show that the Chinese ever used papers of this kind on the walls of their homes and it is supposed that they made them only for export. Probably the first set was made on order for some European by a painter of screens or of pictures.

The Dutch East India Company, the English East India Company and the French company were active at that time. These great trading organizations no doubt played an important part in the importation of Chinese wall papers which seem, however, to have arrived in many ways.

The Cadwalader Room in the Metropolitan Museum, showing a Chinese wall paper imported to England probably in the reign of George I

Two of the twelve strips composing the fine set in colors on a blue ground, presented by Sir Wm. Ingraham to the Victoria and Albert Museum

Early Importations

Travelers in the Far East brought sets home. Representatives of business and government officials whose posts were in China sometimes sent them. Ship masters and others were commissioned from time to time to secure them. Ships sailing from American ports probably brought some of these papers to this country in Colonial times, while others came by way of England.

Tea merchants in China occasionally shipped them in conjunction with the tea consigned to their agents in London. In these instances the wall papers were usually packed in the tea chests on top of the tea, the lead-foil lining of the chests covering and protecting the wall papers as well as the tea. Owing to this practice, Mincing Lane, where the tea importers had their places of business, became a center of distribution for Chinese wall papers in London during the latter half of the 18th Century and there those who were interested went in search of them.

Everything Chinese was favored both in France and England from the latter part of the 17th Century through the 18th Century and well into the 19th. Wall panels were painted in Chinese designs by some of the best French decorative artists under Louis XIV and there were many other evidences of the Chinese influence upon the interior decoration. This influence was strengthened during the 18th Century by the increasing importation of Chinese objects of art. Louis XV sent a commission to China for the purpose of establishing closer trade relations between that country and France. Great Britain sent her first ambassador, Lord Macartney, to China. Sir William Chambers made a number of voyages to the East and his descriptions of Chinese customs, architecture and art had a marked influence upon decorative taste in England. As is well known, Chippendale won much of his fame as a cabinet maker with his designs of Chinese inspiration. Innumerable other men became enthusiastic admirers of Chinese art and helped to stimulate interest in it. Chinese designs were seen everywhere. That this influence reached America is attested by the old Chinese papers that are still on the walls of some houses that date from Colonial times.

Wall Paper Printing

But other influences had been growing. The art of wall paper printing had developed in Europe and during the latter half of the 18th Century papers of great beauty were produced. Taste was changing—decorations depicting romantic scenes from the life of the times were favored and representations of classic and mythological subjects began to be much used in wall panels. The European demand for Chinese wall papers decreased and nearly a century ago their importation seems to have stopped.

Since that time the available supply has consisted of papers carefully removed from the walls of old houses and of sets that for some reason were never hung. These have been found from time to time in garrets and other out-of-the-way places where they had lain for many years, sometimes in the original wrappings in which they were imported.

Chinese papers were never without admirers in England during the 19th Century. They were constantly sought by those who

A design in colors on a creamy ground. It is notable for the sympathetic rendering of bird life and sketchy freedom

The three small panels have brilliant colors on creamy white paper. The older papers show simple, firm, carefully drawn designs whereas the later designs, of which these are examples, have a tendency toward freedom in the style and a more sympathetic treatment on the whole

A design showing characteristic treatment of bird-cage, bamboo and trees. Bright colors on an oyster gray ground

appreciated their beauty and decorative worth and many sets were acquired and hung on the walls of fine homes. In America no interest seems to have been taken in Chinese wall papers after Colonial days until recent years. Now, however, when a fine old paper is brought to this country it is sold for a price that seems fabulous to those not acquainted with the history and worth of these papers. Two or three thousand dollars or even more is not considered too much to pay for a set of sufficient area to cover the walls of a room.

The Chinese Designs

Several distinct types of design are shown by the old Chinese wall papers. Those that show the design painted in tones of one color on creamy white paper are probably the oldest. A fine example of this type shows growing bamboo with birds in a dignified and well composed design painted in tones of blue. So much skill and delicacy are shown in the rendering of the slender leaves of the bamboo that it seems as though they might be stirred by the slightest breeze. The birds poised in the air appear actually in flight. This is accomplished without resort to naturalistic representation but in a purely decorative way which is strikingly effective.

Papers of another type show designs painted in the natural colors of the objects on creamy white paper. Growing bamboo, trees of sinuous stems, birds and sometimes flowers are represented.

The Chinese artists gave us still another variant of the tree, bamboo, bird and flower scheme by painting the designs in colors against a tinted ground instead of the creamy white which was the natural color of the paper. Often they represented bird cages hung from branches of the bamboo. They also introduced pottery vases with floral ornaments. These flower pots were drawn as though standing in the foreground. Sometimes they were represented as being supported by stands of wood, bamboo or pottery and in other cases they appear as though they were resting on the ground at the base of the design.

A modern use of an old set of Chinese wall papers is found in the residence of Mrs. Alexander D. P. Pratt. The walls of the boudoir are covered with a non-repeat Chinese paper

Backgrounds

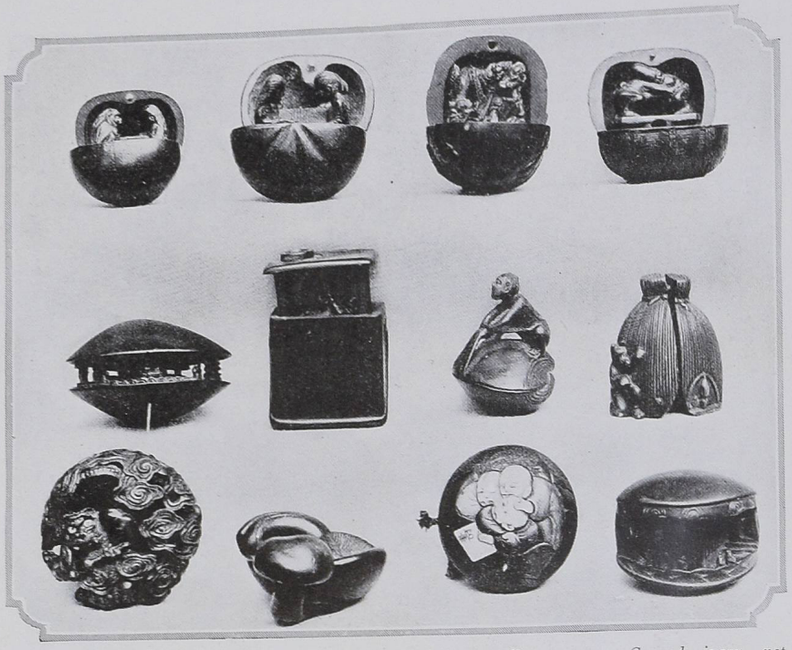
The color of the tinted background is one of the most pleasing features of this type, for the background in the best examples has a translucence that gives life and tenderness to the color. The blue backgrounds are often especially remarkable for depth and richness.

A background color that rivals the blue is pink, sometimes approaching the color of the lining of a conch shell and sometimes that of the wild rose. Among the other background colors found in the old examples are pale straw color, lilac, lavender and oyster-gray.

Papers of another very interesting class

(*Continued on page 72*)

Ivory netsuke by Tomochika representing the birth of Momotaro. 19th Century



Ivory netsuke by Hoichi, depicting Taiko Hideyoski, begging for Masakatsu's sword. 19th Century

A group of netsuke especially remarkable for their minute and ingenious carving. From the Sage Collection in the Metropolitan Museum of Art

Carved ivory netsuke by Hisanori, showing the wind god carrying the thunder god on his shoulders

Wood and ivory by Jugyoku, 19th Century, showing Hanasakajiji sitting on his magical stump

COLLECTING *the* NETSUKE *of* NIPPON

The Folk-lore and Esthetic Interest Preserved by Japanese Artists in these Miniature Objects

GARDNER TEALL

Photographs by Jessie Tarbox Beals, Inc., and by Courtesy of the Metropolitan Museum of Art, New York

WE were dining with a gentleman recently returned from a long sojourn in Japan. He had delighted us with narration and with anecdote, and by him we found ourselves being initiated into many of the mysteries of Japanese customs.

Our host was keenly interested in the subject of folk-lore. He impressed us with the fact that the nation's history is like a fabric embroidered with legend, and these oft-told stories are known to the Japanese of every class, imbibed, as it were, from earliest childhood.

"You shall see my repository of Japanese stories," said he, leading us to his library. There arranged in a little cabinet of glass shelves we were shown a myriad of tiny carvings of wood, ivory, bone, lacquer and even other materials lending themselves to the carver's skill, including jade and crystal. Taking one from its place he handed it to us for our inspection.

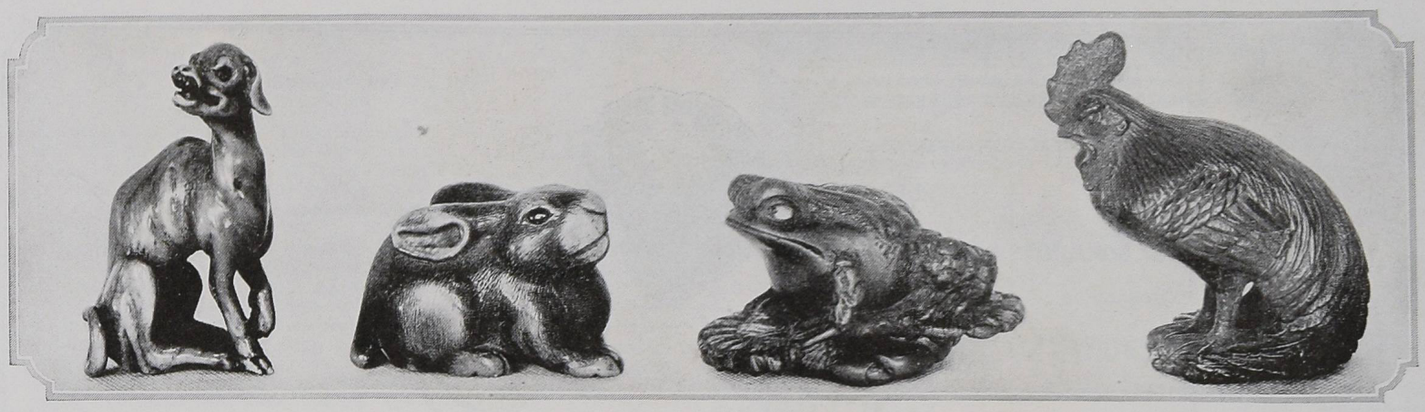
How Netsuke Are Made and Used

"These are my *netsuke,*" our host explained, "and presently you will see that they are my Japanese story-book, too. As you know, the netsuke is a device on the order of a toggle which the Japanese attached to the end of the cord from which was suspended the *inro,* a little box-like receptacle for carrying seals, medicines, etc., or the tobacco-pouch, or the pipe case, the netsuke slipping under the belt, thus securely holding the inro, tobacco-pouch, or pipe case. Wood, ivory, metal, lacquer, jade, crystal, stag-horn, vegetable ivory, sea-pine, boar-tusk, walrus-tusk, animal teeth, fish-bone, porcelain, amber, coral and even the red growth found at the top of a crane's head are some of the materials the wonderful Japanese carvers used for netsuke.

"The earliest netsuke were of wood. Ivory was little used until the 18th Century, for not until then was much of this material imported by the Japanese. The core of the cherry tree was a favorite wood for the netsuke carver to work in, and time lent it a lovely soft patina.

"The netsuke you are looking at is ivory. Ivory netsuke are almost invariably inferior to those of wood, but I want to tell you the story this one suggests. You will notice there

In the first netsuke by Ichijo, you see Youth trying to seize Time by the forelock, for Fukurokujui, the old man, is the god of Longevity. In the second a peddler leans contentedly and somewhat breathless against his pack. The third represents a boy playing "Kubi-Kubi," or neck-pulling with Fukurokujui, and the last, by Kasa Ow shows Darma, the Buddhist sage who cut off his eyelids as a penance for having fallen asleep during a nine-year meditation



A boy as Nasakeji on the tongue-cut sparrow. Ivory by Gyokumin, 18th Century

From left to right, a dog netsuke of ivory: a hare netsuke; a carved frog of wood with amber eyes, by Ko-Kei, 18th Century; a cock of wood, 1781

Group of three figures, one with a fan, two beating drums. An ivory netsuke

A group of rare mask netsuke in the Sage Collection. The variations of human and demoniac caricature show the range of Japanese talent in even this limited field of netsuke carving

are two seated figures, that of an old wood-cutter and his wife. On the faces of both is a smile of satisfaction and anticipation for they are about to divide a great peach between them. Now the favorite fairy-story of the Japanese is the ancient story of Momotaro, 'Little Peachling.' "

This is the story he told:

The Story of Momotaro

Many, many centuries ago, when the Land Where the Sun begins was young, there lived an old wood-cutter and his wife, a devoted couple who had shared poverty and hardship as they had also shared any joy that had crept into their uneventful lives. How they longed for a son! But fortune had denied them that happiness. Often they had talked about it and had sighed to think no child had been born to them to be a comfort to their old age. One day when the wood-cutter had gone forth to his tasks, the wife went down to the stream that flowed near their hut to wash the clothes. Just as she had finished her work, she noticed a great wonderful peach floating down with the current. The fruit was of so extraordinary a size that she could not believe it could be real. A little snag sticking up in the water arrested its voyage, and the wood-cutter's wife presently succeeded in reaching out with a bamboo stem and guiding it safely to shore where she picked it up. To her amazement she found that it *was* a real peach, and as food was scarce enough with both she hastened home with it to share it with her husband.

When the wood-cutter returned and saw the marvellous fruit he cried, "Ah, we shall not entertain famine to-night!" and straightway started to cut open the peach, when, lo! it broke open of its own accord and out from it stepped a perfectly formed and beautiful boy. Overcome with joy the old couple cried, "The gods have sent us a son," and straightway they took him to their hearts, and they called him Little Peachling.

Little Peachling's Adventures

He grew to be far taller and far stronger than other boys of his age, and one day begged permission to be allowed to journey to the Island of Ogres, that he might free the world of the wicked demons who dwelt thereon and devoured every person who came that way. At first the wood-cutter's wife begged her husband to keep Momotaro at home, but the old wood-cutter said, "Wife, Momotaro is a son of the gods. They will permit no harm to befall him. We must let him go."

And so Momotaro started on his way, carrying with him some rice cakes which the old woman made for him. A dog, a monkey and a pheasant whom he met on his way begged Momotaro to permit them to accompany him, and this he did.

How Momotaro, the dog, monkey and pheasant rescued the daughters of the Daimyo

(*Continued on page* 74)

Another group of old ivory netsuke in the Sage Collection show groups of jolly old men—pilgrims and priests and such

Shiba Onko breaks a jar in this wood carving by Masanoa, 18th Century

The figures of the print artist come to life. Wood by Jugyoku

Protégez votre teint

LA Poudre Nildé protège le teint contre ses ennemis de tous les instants : *le soleil* ou *le froid*, *la poussière*, *le vent*, *la pluie*. Elle permet ainsi de conserver à la peau sa souplesse et son velouté naturels et de posséder *toujours* un teint ayant toute l'exquise fraîcheur de la jeunesse. Elle doit cette propriété a son extrême finesse autant qu'à la nature, à la qualité supérieure et au dosage scientifique des produits qui la composent et qui en font la Poudre de Beauté par excellence.

La Poudre Nildé est vendue en boîtes et en écrins de luxe munis d'un tamis qui permet d'obtenir de façon précise la quantité de poudre que l'on désire et *pas davantage;* on ne risque pas ainsi d'en répandre sur les vêtements ou autour de soi. La propreté et l'économie qui en résultent sont évidentes. La boîte-tamis rend aisé ce poudrage invisible, d'une régularité parfaite qui donne au visage l'esthétique rêvée.

La Poudre Nildé se fait en cinq nuances : Rachel, Naturelle, Blanche, Rose, Basanée. Chaque nuance existe en trois parfums: Bouquet Nildé, Violette, Rose (soit un choix de 15 sortes).

Prix.	En Boîtes-tamis Carton.	En Ecrins-tamis (Modèles de luxe Soie et broderie, ou cuir).
Le petit modèle plat pour le sac ..	1.25	4.50
Le grand modèle	3.75	9.00

La Poudre Nildé est en vente chez les bons parfumeurs et coiffeurs et dans tous les Magasins de nouveautés.

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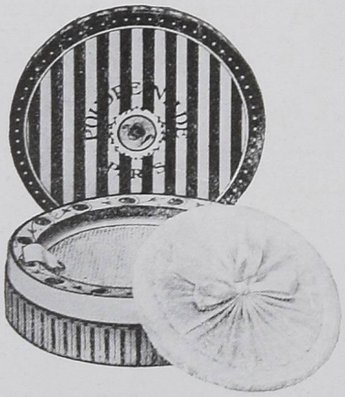
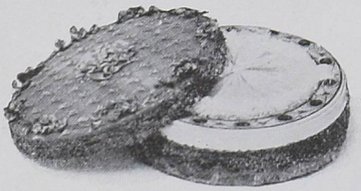


Poudre Nildé en boîte carton garnie du tamis et de la houppe.



Poudre Nildé en écrin soie et broderie rococo, muni du tamis, de la houppe et d'une glace dans la couvercle.

L'écrin cuir avec glace-couvercle à charnière pouvant être regarni d'une "Poudre Nildé" carton, ces boîtes étant interchangeables.

PLAYING HOSTESS

(*Continued from page 41*)

Saturday night there is a "Khaki and Blue Dance," held first at the Grand Central Palace and lately at the various armories, and as the attendance at three dances totalled ten thousand men, one can hardly question their success.

The New York War Camp Community Service runs a hotel for enlisted men, at 49-55 West Twenty-seventh Street, charging twenty-five cents a night. It's a good hotel, too, with reading-rooms and writing-rooms and smoking-rooms, and with a canteen in the basement. Its furniture, on the main floor, is largely that which once graced those former German liners which are now transporting our own men to the front, and it seems an excellent place for these sturdy chairs and tables. Four Service Clubs, in convenient localities, offer a variety of attractions. One, on Thirty-third Street and Seventh Avenue, is run by the Harvard Club: a second, at Thirty-ninth Street and Seventh Avenue, is conducted by Mrs. Edward Shearson; a third, at 17 East Forty-first Street, is run by the Woman's Department of the National Women's Federation; and a fourth, at West End Avenue and Ninety-third Street, is under the care of the National Special Aid Society. But this is only a beginning of the work which the organization is doing. Among other things, it tells the boys what to see in New York and how to get there; where to go to church, where to take their "girls," where to find rooms for their "folks" if they come to New York, where to check parcels, where to write letters, where to "sing," where to get legal aid, and how to make friends. And it finds friends for the men—real friends who will invite them to dinner or take them on a picnic or just ask them to come to their homes and get acquainted.

President Wilson says, "The spirit with which our soldiers leave America, and their efficiency on the battle fronts of Europe, will be vitally affected by the character of the environment surrounding our military training camps." The environment around the camps in and near New York may be the very best or the very worst, and the New York War Camp Community Service is rendering the Allies an immeasurably valuable service by doing its utmost to make it the very best.

THE KNIGHTS OF COLUMBUS

Every camp—in fact, every group of soldiers or sailors—has its proportion of Catholics, and the great Catholic order, the Knights of Columbus, plays the same rôle for these men that the Y. M. C. A. plays for Protestants and the War Camp Community Service for all men in uniform. And there is such tremendous need for this work that all three organizations are not only needed, but are constantly finding it necessary to increase their facilities.

The Knights of Columbus have undertaken a wide variety of war activities. Indeed, they are a kind of modern Round Table of knights who ride abroad doing deeds of kindness for others. Second only in importance to their work for the religious welfare of the men of their own faith now in the service, are the various branches of work for the entertainment of the soldiers and sailors both here and in France. They have undertaken this on a large scale and have already accomplished an immeasurable amount of good.

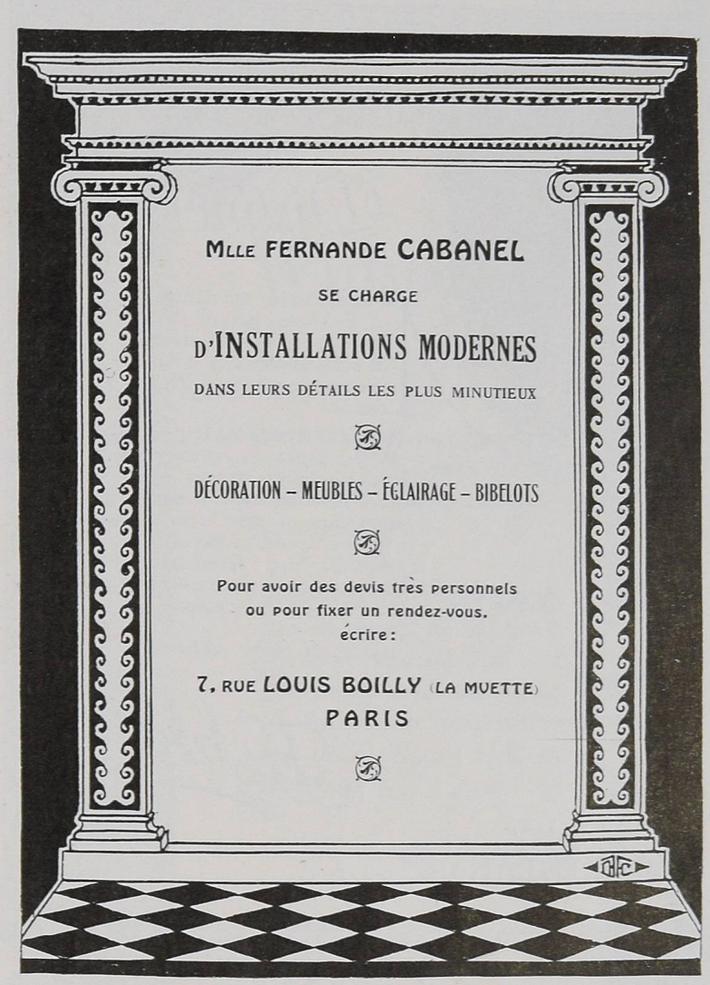
In more than fifty camps in this country the Knights of Columbus have established one or more recreation buildings, totaling over three hundred buildings, each in charge of a secretary. These buildings are capable of holding from seven hundred to two thousand people. Every building has the same sign over its door, a cordial sign which reads, "Everybody Welcome," and means just what it says. The buildings are for all the soldiers all the time, regardless of creed, and they are full of a spirit of hospitality that has helped many a homesick boy. They have reading-rooms and writing-rooms, books, games, and a pianola, and they offer a comfortable place for the men to go for relaxation and amusement. They also supply stationery in unlimited quantities, and this puts them high in the favour of the man in uniform. Letter-writing is the most popular indoor sport at any camp, for mail is one of the chief pleasures of a soldier's day.

A recent visitor at one of the Knights of Columbus buildings in a large camp, writes with great enthusiasm of the entertainments. "Within the building," he says "a military band was playing. At the conclusion of each number there was tumultuous applause. Then came the rapid patter of softly shod feet. From hundreds of throats an enthusiastic cheer went up. A basket-ball game was in progress—a game which would settle a regimental championship." Boxing has also been introduced in the buildings and found great popularity with the officers as well as the men, as the military authorities recognize the value of boxing as a part of a soldier's training. Classes of various kinds are held in the buildings, and both amateur and professional entertainments, including motion pictures and vaudeville performances, are arranged for the evenings.

There is a special nook in certain of the Knights of Columbus buildings, called the "home corner"—a nook with a fireplace and an inviting row of easy chairs, where the men bring their mothers, and wives, and sweethearts and where they really feel at home. Amid the military barrenness of a camp, it is easy to understand how welcome such a spot must be.

One Knight of Columbus, whose name is a familiar one, is John McCormack, the famous Irish tenor. In addition to his offer to raise fifty thousand dollars for the Knights of Columbus War Fund, he is to sing to the soldiers in as many of the Knights of Columbus camp buildings as he can visit during the summer.

In France, the order is represented by a chain of buildings, a corps of secretaries, and a number of chaplains. Two of these chaplains have already received the Croix de Guerre for unusual bravery. The recreational work is very similar to that in America, and the religious work plays an important part. The French people who have come in contact with the Knights of Columbus have welcomed them with tremendous enthusiasm—an enthusiasm which is all the deeper because of the fact that the French are largely a Catholic people and that through their terrible suffering of the last few years, their religion has been their only consolation.



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CANTHROX
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For Sale at All Druggists

It costs about three cents per shampoo. No good hair wash costs less and none is more easily used. Just dissolve a teaspoonful of Canthrox in a cup of hot water, thus making enough shampoo liquid to saturate *all* your hair instead of merely the top of the head, as is ordinarily the case. Then rinse, and you have an absolutely clean head of hair.

Free Trial Offer

To prove that Canthrox is the most pleasant, the most simple, in all ways the most effective hair wash, we will gladly send one perfect shampoo free to any address upon receipt of three cents to cover postage.

H. S. PETERSON & CO., 214 W. Kinzie St., Dept. 231, CHICAGO, ILL.

CHINESE WALL PAPERS OF A CENTURY AGO

(*Continued from page 67*)

show human figures in landscape settings. These designs represent the Chinese engaged in the various activities of their daily life; in the cultivation of tea, in silk culture, taking part in fêtes and in religious processions. These "subject" papers are in rich colors that are skilfully harmonized and show the same keen color sense that is a notable feature of the fine old Chinese decorated ceramics.

An unusually interesting paper showing a landscape subject is that in the Cadwalader Room in the Metropolitan Museum of Art. It was made in China for the English market probably in the time of George I. It is lined with linen cloth and interlined with the pages of a Latin book of a religious character which is supposed to have reached China through the missionaries.

The technique varies widely in different papers for the design in each instance expresses the personality of the artist, his powers of observation, of imagination and of feeling, his responsiveness to the beauty of nature or his attitude toward life. Notwithstanding this individuality, resemblances are found among certain of these old papers that seem to indicate changes of style marking different periods in the development of the art. In general, the older papers show simpler, firmer and more careful drawing than those of a later date. The tendency toward freedom became more and more evident until a sketchy style was reached. The drawing and composition were consistent at each stage of development for the carefully drawn designs are of severe and simple composition, while those of the sketchy type are sympathetic and intimate interpretations showing a free arrangement of the subject matter.

Hanging the Paper

A set usually consisted of twenty-four strips, each about 12′ high and 4′ wide, though sometimes there seem to have been only twenty strips or even fewer. Sometimes, too, the strips are of smaller size. The designs carry around the room continuously, each strip matching onto the next one when they are arranged in the proper order. No two strips of a set are alike in design though they are sufficiently similar in general appearance to produce an effect of unity when on the wall. Though the motifs are massed irregularly, varying in weight from strip to strip, the composition is so planned that the whole design gives a satisfactory sense of balance. The freedom from repetition makes these designs of unending interest. A set of the dimensions given was sufficient to cover the walls of a room measuring 96′ in girth, probably the average size of the principal room of a residence of the times.

The paper upon which these decorations were painted is of a fine quality, smooth, tough and somewhat translucent. It was built up of three thicknesses pasted together one on the top of the other, making a strong flexible sheet. Owing to the fact that the light penetrates the thin layers, the paper has a certain degree of luminosity. It is frequently spoken of as "rice paper," but is probably composed of the fiber of one of the several plants from which the Chinese have made paper from a very early date.

Not only were these papers imported in considerable numbers up to a hundred years ago, but they were copied. French and English artists reproduced them by hand painting and derived ideas from them for compositions of their own. Makers of hand blocked wall papers also brought out designs of this kind. A notable reproduction of an old Chinese paper is one that was printed by Zuber at Rixheim in the 18th Century. It shows trees, flowers and birds in the characteristic bright but well harmonized colors on a white ground. The original wooden blocks from which it was printed were preserved and used in printing this design by hand up to the beginning of the present war.

Their Modern Use

A great variety of decorative character is seen in old Chinese wall papers. Those that are strong in design and rich in coloring are suitable for the dining-room or hall, reception-room or breakfast-room.

They may be used all over the wall or in panels according to the conditions met within the room. If used on the whole wall, care should be taken that the doors and windows do not cut into important parts of the design in an unpleasant way. If the sense of balance in the design is disturbed unavoidably by any of the architectural features of the room this effect may be remedied at least to some extent by cutting out suitable motifs, from some part of the paper that has been removed in fitting, and applying these motifs where they will restore balance to the composition. The papers are now often put up in such a way that they can be removed from the walls easily without injury, and used again.

These wall papers are historically correct for use with interior woodwork and furniture showing the characteristics of the French periods of Louis XIV, Louis XV or Louis XVI; the English styles of William and Mary, Queen Anne, or the Early Georgian period; and in rooms in our own Colonial style.

FOREIGN MATTER

Not Her Job

He was a young subaltern. One evening the Sister had just finished making him comfortable for the night, and before going off duty asked: "Is there anything I can do for you before I leave?"

Dear little Two Stars replied: "Well, yes! I should like very much to be kissed good-night."

Sister rustled to the door. "Just wait till I call the orderly," she said. "He does all the rough work here."—*London Opinion.*

Artists' Problems

The story is revived of a society woman who wrote to Paderewski for "a lock of hair." She received this reply: "Dear Madame: M. Paderewski directs me to say that it affords him much pleasure to comply with your request. You failed to specify whose hair you desire. So he sends samples of that of his valet, cook, waiter, and mattress belonging to M. Pullman, proprietor of the coach in which he traveled in America."—*London Public Opinion.*

DRESSING ON A WAR INCOME

(*Continued from page 46*)

and cuff arrangement. Never has a season been so full of ideas for extra collars, cuffs, and separate guimpes. They are not expensive when one considers the great saving of laundry as well as the various effects which one may achieve as the possessor of two or three of these attractive accessories. A change of neck arrangement may bring about an entirely new effect. The materials in which these guimpes may be made up are numerous and include chiffon, net, organdie, batiste, gingham, dotted swiss, and marquisette. They are shown not only in white, beige, and grey, as in other years, but in many other colours, as well, thus giving greater variety to the finished effect. Great care and judgment should be used in selecting these guimpes and collar and cuff sets, and particularly in choosing the colour; for the woman with "nothing a year" to dress on, we would recommend the dull shades of grey, beige, old-blue, and white. In the group sketched at the bottom on page 47 are several unusual values as to material, workmanship, and design. The guimpe at the top at the left, for instance, is particularly distinctive and carries out the new high neck-line without being too extreme. It is of white organdie with the outer edges bound with a narrow organdie piping. It ties together at the front with black moire ribbons run through hand-stitched loops. Across the front of the blouse are fine tucks separated by a line of hand-embroidered dots. The guimpe just below is a smart combination of tan corded gingham delicately lined in pale pink and beige organdie finely pleated below the gingham. A narrow shawl collar is tied together with black ribbons, and tiny buttons covered with the organdie button the front of the blouse.

USEFUL ACCESSORIES

Sketched at the upper right at the bottom on page 47 is a smart and youthful guimpe combining white organdie with Delft blue and white striped marquisette. This guimpe is entirely handmade, and the collar and front are run with narrow tucks. Pleated ruffles trim either side of the band at the front, and tiny pearl buttons fasten the guimpe as well as trim it. A black ribbon ties at the front. A particularly smart set in all white organdie, tailor-made even to the buttonholes, is shown just below in the same sketch. It is perfectly plain with a narrow shawl collar and turn-back cuffs. Buttonholes and large pearl buttons fasten the front and the cuffs, and form a smart trimming.

Many a frock of blue serge or of black gabardine is brightened by the use of painted wooden beads or by the beads of imitation jade made by the soldiers in France. These beaded chains usually combine two or three different dull colours and shapes and are finished at the ends with an unusual ornament. The necklace at the bottom in the same sketch gives one an idea of the style in which they are carried out.

It is almost safe to say that the simpler the design for the collar and cuffs, the smarter it is. An extremely simple collar that really does tie in a loop at the front is sketched at the upper left on page 48. It is of organdie in white, beige, or a delicate shade of French blue. The cuff is circular and slightly bell-shaped and is embroidered with dots and dashes of white cotton. It is a most practical set to freshen the one-piece dress of dark serge or foulard for the last days of summer. For the older woman who does not care to wear the popular low V neck there is a simple hand-made collar of deep cream batiste embroidered in simple design, sketched at the upper right on page 48. It is held high at the back of the neck by a wire stay and falls to a slight V at the front. A narrow ribbon of black moire silk finishes this attractive neck arrangement. The touch of real hand embroidery will do wonders for a tailored costume.

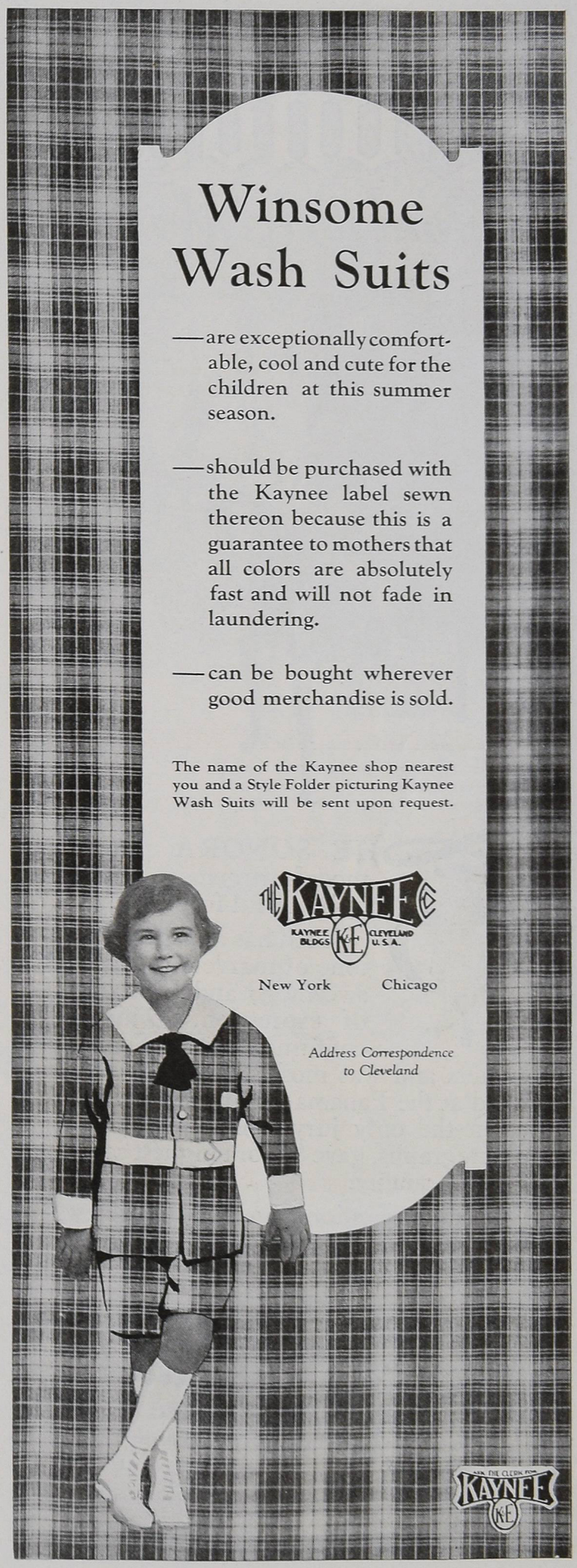
FROM ODDS AND ENDS

It is not necessary to search the shops for neck arrangements and guimpes that are different. If a woman has a work-basket where she keeps odds and ends, bits of lace, bits of embroidery and ribbon, satin or silk, she may make detachable vests for herself out of almost nothing. For instance, a piece of organdie may be turned back into a deep hem at the top and run with a piece of black ribbon, as shown in the sketch in the upper middle on page 48. One may attach this to either side of the opening of a dress and have a charming vest that is quite different from those in the shops. A straight piece of lace lined with a straight piece of satin, about six inches square, makes another vest that may slip into the V of any blouse or one-piece dress and will look like one of the expensive guimpes shown in the shops.

The woman who likes original things and especially desires a different belt for her straight frock of blue serge, may use two small dog-collars buckled together at either side and obtain a smart and unusual effect. The collars, of course, may be had in black or tan and are usually studded with brass or steel with buckles to match. The sketch at the top on page 48 shows how amusing and smart such a belt may be.

A blouse that is very wearable and quite distinctive in two respects is made up in a combination of Georgette crêpe and organdie and is sketched in the middle at the left on page 48. The blouse itself is of grey blue Georgette crêpe while the cuffs and collar are of sheer white organdie. The tie—the very newest of ties—is of navy blue Georgette crêpe, picot edged. This blouse also comes in a combination of linen with organdie collar and cuffs or in all crêpe de Chine. It buttons down the front with ball-shaped pearl buttons. A white fibre silk blouse that might be called a sweater or a Russian blouse is sketched in the middle at the right on page 48. It has a high neck, a tailored yoke across the shoulders, and long sleeves that button into a tight cuff. The blouse slips on over the head with an opening at one side of the neck where it buttons with round smoked pearl buttons. It is quite full from the waist and is trimmed at the sides with narrow tucks of the material. A belt of the silk ties loosely at one side, ending in fringe and tassels.

Shoes are among the most important accessories, for a pair of shoes may add to or detract from the general appearance of the costume to a great extent. Considering this, a new pair at this time of year need not be considered a luxury or an extravagance. The morning shoe is in dull black or deep brown Russia calf, laced in oxford style and with a medium high Cuban heel. This shoe is illustrated in the middle of the sketch at the bottom of page 48. With a shoe of this type the openwork or clocked stocking should be avoided, and a plain sheer stocking or one of cotton should be chosen. The correct shoe for afternoon wear is shown at the left of the same sketch; it is of dull black kid or patent leather in pump style and finished with buckles of cut steel. If one wishes to be extremely smart and somewhat extravagant, one may choose buckles of cut jet. These may be worn with a plain stocking of sheer silk or with the simple openwork varieties illustrated in the sketch. Nothing is smarter for evening or for formal afternoon wear than a slipper of black brocaded with gold or silver with buckles of black enamel. A slipper of this type is shown at the right in the sketch at the bottom of page 48.



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THE SONORA period models are gems for lovers of beautiful furniture.

Each has a magnificent tone of marvelous purity, sweetness, and brilliancy of expression. This is confirmed by all Sonora owners and was most strongly emphasized at the Panama Pacific Exposition when the only jury which judged all phonographs, gave Sonora highest score for tone quality.

It is unquestionably "The Highest Class Talking Machine in the world."

Send for information regarding the period model that interests you.

Sonora Phonograph Sales Company, INC.
George E. Brightson, President

Fifth Avenue at 53rd Street
New York City

COLLECTING *the* NETSUKE *of* NIPPON

(*Continued from page 69*)

from the Demon King, and how they made the Demon King prisoner and appropriated his treasure, was also told us by our entertaining host. But I must forbear giving the whole story here. Lately the legends of Japan have been gathered and published in several collections, and to these the reader is directed. One of the best works being F. Hadland Davis's "Myths & Legends of Japan," published by Frederick A. Stokes Company, New York.

Netsuke Designs

We shall never forget that delightful evening, our introduction to the fascination of netsuke, and the reader will not wonder, perhaps, that we became collectors ourselves when the first opportunity presented itself. Dr. William Anderson says of the netsuke of Japan —the word netsuke is both singular and plural, as the Japanese do not employ a differentiating suffix for the plural form of a noun—"The designs of the netsuke-carvers embrace the whole range of Japanese motives, and the artist tells his story with the utmost lucidity. Nothing is safe from his humor, except, perhaps, the official powers that be, of whom the Japanese citizen has a salutary dread. Religion, history, folk-lore, novels, incidents of daily life, all provide material and tools, and his subjects are mostly treated in a comic or flippant vein. The pius Dharma, aroused from his nine year's motionless contemplation by the attention of an obtrusive rat who ventures to nibble the saintly ear, is made to assume an expression suggestive of the strongest equivalent for swearing, of which we may assume a good Buddhist to be capable. The Thunder God is seen extracting the stormcloud from the basket that gives it stowage-room in idle days of sunshine. An inquisitive bird has unwarily inserted his long beak between the valves of a giant clam whose gaping shell had invited the incautious search after the unknown, and now, with straining thighs and flapping wings, struggles vainly to regain his liberty. An expectant domestic party surround a fish-kettle, while the head of the family triumphantly extracts a carp of tempting proportions, but the averted heads, disgusted faces, and finger-tweaked noses of the hungry group eloquently proclaim the central idea of Buddhism—the impermanency of all things and the vanity of human wishes. Such examples might be multiplied without end."

The Esthetic Designs

While this is true, I think it is a pity that Dr. Anderson laid such overstress on the netsuke of this genre and did not, instead, dwell upon the other sorts that seem to me to be almost as numerous, netsuke that embody the esthetic expression of Japanese culture. Says Blacker, "The netsuke was created from almost any object upon which the eye of the artist dwelt; the gods and the philosophers, scenes of history and of the comical side of life, were present to the imagination, and therefore treated more in accord with acknowledged conventions; but in the flower and plant, the bird, insect, and reptile, what the eye saw, the willing, skilful fingers translated and glorified with a patience passing belief, with no regard for time or money, with a success that astonishes us still. Six months, a year, what did that matter? The work would be finished in due time, for there was no shirking, only a devoted perseverance!"

The Master Carvers

And what a perseverance! What a perseverance went into the carving of the netsuke here illustrated! Some of the noted carvers signed their netsuke, but many netsuke have no signatures by which their artists can definitely be determined. Masatami was noted for his rabbits, Deme-Jioman for his mask netsuke, Tadatoshi for snails, Tomochika for figures from Japanese folklore, Masanao for his bird netsuke, Ko-kei for his frogs, Jugioku for his figure groups, and so on. Nonozuchi Ryho, who died in 1617, was the first professional netsuke-maker. There is no section of Japanese art, says Marcus B. Huish in his invaluable "Japan and Its Art," which succeeds in "attracting the attention of everybody who is brought into contact with it, so much as that which is comprised under the heading of *netsuke* carvings." Here Mr. Huish explains that in the word netsuke, the letter *u* is silent, and therefore the word is pronounced as though spelled "netske." This authority proceeds: "Enthusiasts have gone so far as to compare them to the Tanagra figures of Greek origin, and to the finest sculptures of the Gothic age, and to assert that a first-rate *netsuke* has no rivals. This praise is not, perhaps, too high if we take care to emphasize the word 'first-rate.'"

Netsuke Prices

It has been my own experience, even within the past year, that first-rate netsuke are still to be had for moderate prices and the looking for them. I know of no *objets d'art* that give greater pleasure even when a collection is limited to a dozen pieces, and it seems to me any collector of moderate means can acquire that number without strain upon the purse. These little carvings almost invariably have two small holes through which the cord passes that they are to terminate. Occasionally these holes are so cunningly contrived that they are not apparent. Besides the carved netsuke of the genre types we meet with the flattened globe-shaped ones. Of these, those that resemble rice cakes are called *manju*, and those having metal centres surrounded by ivory rings are called kagami-buta. The ancient city of Nara has always been famed for its noted netsuke-makers and Osaka and Kyoto also boasted superior artists in the craft.

Enlarged pores

How to make your skin fine in texture

DIP your washcloth in very warm water and hold it to your face. Now take a cake of Woodbury's Facial Soap, dip it in water and rub *the cake itself* over your skin. Leave the slight coating of soap on for a few minutes until the skin feels drawn and dry. Then dampen the skin and rub the soap in gently with an upward and outward motion. Rinse the face thoroughly, first in tepid water, then in cold. Whenever possible, rub the face with a *piece of ice*. Always dry carefully.

Use this treatment persistently. You can feel the difference the very first time you use it. Within ten days your skin will show a marked improvement — a promise of that greater smoothness and finer texture that the *steady* use of Woodbury's always brings.

Your skin is what *you* make it

YOUR skin, too, can be clear and radiant. If your skin is *not* fresh and clear, if it has been gradually growing coarser, it is because you have not been giving it the proper care for its needs.

Your skin is being renewed every day. As old skin dies, new forms to take its place. Begin at once to give this new skin the proper treatment to keep it clear and lovely. You will be surprised to see how quickly it improves.

Two of the famous Woodbury treatments are given on this page. Begin tonight to use the one which your skin needs. Use it every night. The first time you try it, you will feel the difference in your skin — a promise of the greater clearness and freshness that the steady use of Woodbury's always brings to the skin. Within ten days or two weeks you will notice the improvement in your skin.

You will find the other Woodbury treatments in the booklet wrapped around every cake of Woodbury's Facial Soap. Get a cake today, and begin at once the treatment for your particular trouble. A 25c cake is sufficient for a month or six weeks of any Woodbury Facial treatment and for general cleansing use for that time. Woodbury's is on sale at drug stores and toilet goods counters throughout the United States and Canada.

Send for sample cake of soap, with booklet of famous treatments and samples of Woodbury's Facial Cream and Facial Powder

Send 5 cents for a trial size cake (enough for a week or ten days of any Woodbury Facial treatment), together with the booklet of treatments, "A Skin You Love to Touch." Or for 12c we will send you the treatment booklet and samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Address **The Andrew Jergens Co., 1407 Spring Grove Avenue, Cincinnati, Ohio.**

If you live in Canada, address The Andrew Jergens Co., Limited, 1407 Sherbrooke St., Perth, Ontario.

Skin blemishes

How to get rid of them

JUST before retiring, wash in your usual way with warm water and Woodbury's Facial Soap and then dry your face. Now dip the tips of your fingers in warm water and rub them on the cake of Woodbury's until they are covered with a heavy, cream-like lather. Cover each blemish with a thick coat of this soap cream and leave it on for ten minutes. Then rinse very carefully with clear, hot water; then with cold.

Use Woodbury's regularly in your daily toilet. This will make your skin so firm and active that it will resist the frequent cause of blemishes and keep your complexion free from them.

Cuticle cutting is ruinous

Specialists and doctors everywhere say: "On no account trim the cuticle." Why cutting ruins the cuticle

WHEN the cuticle is trimmed or cut away, the skin about the base of the nail becomes dry and ragged. It constantly roughs up, forms hangnails and makes your whole hand unattractive.

Dr. Murray, the famous specialist, says: "On no account trim the cuticle with scissors. This leaves a raw, bleeding edge, which will give rise to hangnails, and often makes the rim of flesh about the nail become sore and swollen." Everywhere skin specialists and doctors say that cuticle cutting is ruinous.

Cutex makes it possible for you to have shapely, symmetrical nails without clipping or cutting. It was formulated especially to meet the need for a *safe* cuticle remover. Absolutely harmless. The moment you use Cutex you realize you have at last found the one simple successful way to take care of the cuticle.

Over and over, people who have been cutting the cuticle find that no matter how much they have abused it, Cutex soon smooths away the rough, ragged skin around the base of the nail; does away with hangnails — all your nail troubles quickly disappear. Try it today.

Even where the cuticle has been mutilated and broken by cutting, Cutex quickly gives your nails the lovely shapeliness that everyone admires

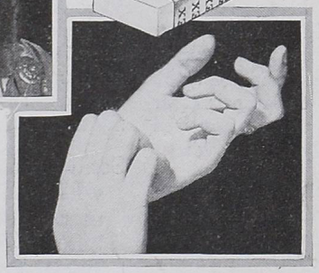
Janet Beecher, whose acting in "Yes or No" wrung tears from all New York, says: "When I saw what a smooth edge Cutex gave my cuticle, how beautifully shaped it made the base of my nails, I bade my maid use it always"

Photo © White Studio, N.Y.

Photo by Henry Havelock Pierce

Gladys Hanson, whom Granville Barker has described as a perfect "Helen of Troy," says "Cutex is a revelation of what a manicure ought to be"

A little Cutex Nail White, applied directly underneath the nails from its convenient tube, removes all stains



Cutex Cake Polish rubbed on the palm of the hand and passed quickly over the nails, gives a brilliant, transparent finish

How to manicure the proper way

In the Cutex package you will find orange stick and absorbent cotton. Wrap some of the cotton around the end of the stick and dip it into the Cutex bottle. Then carefully work the stick around the base of the nail, gently pushing back the cuticle. Almost at once you can wipe off the dead, surplus cuticle. Then rinse the fingers in clear water. Finish with Cutex Nail White and Cutex Polish.

See what an improvement the very first manicure makes

Send for the trial manicure set offered below and try Cutex for yourself. Until you have had a Cutex manicure, you cannot realize how attractive your nails *can* be made to look. You will find the Cutex manicure preparations in any high-class drug store or at the toilet goods counters of department stores. The cuticle remover comes in 30c, 60c, and $1.25 bottles. Cutex Nail White is 30c. Cutex Nail Polish in cake, paste, powder, liquid or stick form, is 30c. Cutex Cuticle Comfort, for sore or tender cuticle, is also 30c.

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Fill out the coupon now before you turn the page. Send it today with 15c—10c for the set and 5c for packing and postage—and we will send you a Cutex Midget Manicure Set, complete with orange stick, emery boards and absorbent cotton, enough for at least six "manicures." Send for it today. Address

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